

NOVEMBER 21, 1953

# MOTION PICTURE HERALD

## *The* WORLD MARKET



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## **"LET'S TALK THINGS OVER"**

***A timely report by M-G-M that will pay you to read carefully***

There's plenty of business to be done with good product enthusiastically promoted. And we're happy to find that our exhibitor friends go along with us all the way in cooperative teamwork that's getting results.

### **"VALIANT" WORK!**

Take a look at the business being done with our Technicolor adventure spectacle "ALL THE BROTHERS WERE VALIANT." Exhibitors are using these press book angles: 24-sheet cut-out; the 8-foot standee in their lobbies; the big National Prize Contest, 4 all-expenses-paid round-trips to Jamaica; the colored lobby stills; the ticket-selling ads; action-packed fronts; lively lobbies; the powerful TV trailers; selling of the stars Robert Taylor, Stewart Granger, Ann Blyth. Valiant work gets "Valiant" grosses.

### **BRAVO FOR "BRAVO"!**

We urge you to send for the promotion-packed Press Book right now on the powerful color adventure-romance "ESCAPE FROM FORT BRAVO"! The trade

(Continued)

(Continued)

reviews are enthusiastic. The "Curtain of Arrows" scene is something the folks will go out and talk about and it's just one spectacular part of this picture, rich in showmanship angles. Plus star-power: William Holden, Eleanor Parker, John Forsythe and a cast of thousands.

## **"MOGAMBOXOFFICE"!**

"MOGAMBO" continues to clean up. We've had a wonderful response from our recent trade paper ad on its promotion. Theatre men are getting every last dime from this great Clark Gable and Ava Gardner showmanship attraction.

## **"KATE" GREAT IN 3-D!**

Many showmen will present "KISS ME KATE" in 3-D at Thanksgiving as a result of its success. M-G-M's big color musical delights the fans and critics state that the famed stage hit is even better on the screen. It's the first quality picture in 3-D.

## **WIDE-SCREEN "QUO VADIS"!**

For Christmas, M-G-M's spectacular "QUO VADIS" in Wide Screen is a NEW, terrific entertainment. The great spectacle is better than ever in the new medium. A Perfect holiday offering.

## **"EASY" DOES IT!**

Read the rave trade press notices. See for yourself M-G-M's Technicolor Super-Musical "EASY TO LOVE" the Esther Williams-Van Johnson-Tony Martin Big Show, filmed in the Lovers' Paradise of Cypress Gardens, Florida. It is the industry's Top Attraction for Christmas and New Years.

## **YOU AND M-G-M!**

Gentlemen, we've got the product. We've only talked about a few of the many. Share our enthusiasm for the promotional possibilities of the Big Pictures we're making. Success is a partnership. Let's work together!



**P.S.** And watch for the next great industry event, M-G-M's First CinemaScope Picture "KNIGHTS OF THE ROUND TABLE" (*In Color Magnificence*)

# JOHN WAYNE

*...They called him*

## 'Hondo'



Hondo-  
the tall  
intruder,  
silent as  
gunsmoke,  
violent-looking  
and proud  
as the  
surly dog  
at his side....

The  
woman  
watched  
him come  
toward her-  
knowing no  
matter what  
happened  
she'd want  
it to happen...

IN **3 DIMENSION** AND **WARNERCOLOR**



AND INTRODUCING

## GERALDINE PAGE

WITH WARD BOND • MICHAEL PATE • JAMES ARNESS

SCREEN PLAY BY JAMES EDWARD GRANT • PRODUCED BY ROBERT FELLOWS • DIRECTED BY JOHN FARROW

A WAYNE FELLOWS PRODUCTION • DISTRIBUTED BY WARNER BROS.

THIS PICTURE CAN BE EXHIBITED ON WIDE SCREENS



One of the ads in the national newspaper campaign.

**A STORY OF TREMENDOUS POWER,  
BIGGER AND MORE POWERFUL IN WARNERS'  
NEWLY-PERFECTED 3 DIMENSION !**



**IMPORTANT NOTICE  
ABOUT THE NEW-TYPE  
3-D VIEWERS:**

Be sure you see the greatly improved,  
comfortable viewers now available!  
They include a special clip-on type  
for those wearing eyeglasses.  
And be sure to prominently inform  
your patrons about them in your  
ads and lobby. (See pressbook  
for suggested copy.)

# The Happiest Exhibitors Are "Millionaire" Exhibitors!

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ASK THE MEN  
WHO ARE PLAYING  
"How To Marry  
A Millionaire"

TECHNICOLOR

20th's **SECOND GREAT  
PICTURE IN**

**CINEMASCOPE**

YOU SEE IT WITHOUT GLASSES!

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 8

November 21, 1953



## *Hell, Damn and the Code*

**T**HE HERALD has been and will continue to be a champion of the Production Code. It has many reasons for a continuing, sympathetic interest in the Code. Among these is the fact that it was the HERALD's publisher who in 1930 originated the Code plan, brought it to Hollywood and with the cooperation of Will H. Hays succeeded in getting it adopted by the producers.

But the HERALD's interest in the Code is by no means circumscribed by the fact that the publisher originated it and was responsible for it becoming the working tradition of the organized industry. Its interest transcends any such consideration. Its interest in the welfare of the Code stems mainly from the Code's long-demonstrated potentialities for making this a better and more prosperous industry, meanwhile enabling the industry to stand before world opinion on a platform of self-regulation for the maintenance of right moral standards which is unique in the history of commercial enterprise.

Looking at the record of Code accomplishment during the past twenty-three years, it is only a warped and prejudiced viewpoint that does not see in this record results of great importance in the public interest and in the interest of an industry which produces a product that, for better or for worse, must inevitably make a powerful impress on the habits of thought and behavior of the millions who patronize it.

The Code is not a narrow-minded, puritanical scheme detached from the realities of life and living. Basically it is simply a projection of the objective principles of the moral law as expressed in the Ten Commandments, the voice of morality of the whole of the Judeo-Christian civilization.

**A**PPENDED to the basic and essential principles of the Code are certain regulations of policy and expediency. These regulations are no part of the Code proper, were not in the original document and have been introduced from time to time because of some real or imagined need. Certain of these regulations, it might be said for the purpose of the point we are making, have created a hell of a mess and have become a damned nuisance.

In the category just mentioned is the refusal of the Production Code Administration to issue a certificate of approval for the Hal Wallis-Paramount production, "Cease Fire," because that picture contained the spoken words, "Hell" and "Damn." The producer appealed this decision to the board of directors of the Motion Picture Association and the directors sustained the PCA. At this point Hal Wallis probably murmured to himself, "To hell with it!" and ordered the words cut from the dialogue.

Now, the Code's only right to existence is as a necessary safeguard to public and private morality. It is ridiculous to contend that to allow "Hell" and "Damn" to be spoken from the screen is capable of lowering the moral standards of any single patron. These words do not constitute profanity which is and should be excluded by the Code.

The restriction against the use of the words, "Hell" and "Damn" should never have been tacked onto the Code in the first place. But as long as they are allowed to remain in the regulations the PCA has no choice but to withhold approval when they are included in a picture. The solution is not to expect the PCA to act arbitrarily in the absence of an authorized directive. The solution is to throw out this regulation which never should have been adopted in the first place because it rests on no sound moral or conventional basis.

**C**ONTROVERSY over whether or not there shall be a "Hell" and a "Damn" spoken in a picture by soldiers at a war front is grist for the mill of those who, resenting the moral discipline which the Code stands for, would like to have it laughed out of existence.

Paramount and Hal Wallis are to be complimented for their constructive action following the denial of their appeal to the MPA. Maintenance of the authority and integrity of the Code is far more important than the subject-matter of this controversy. But the association which is the authority over the PCA should act, and act promptly, so that no further time and effort will be wasted as the result of this absurd regulation.

The PCA constantly faces a grave responsibility and a heavy burden of work. Its energies should not be dissipated and its time consumed with such nonsense as this "Hell" and "Damn" business.

■ ■ ■

**Q** Since motion pictures rely to such a great extent on best selling books for story material, it is interesting to note that, according to Dr. George H. Gallup, "fewer people buy and read books in the United States than in any modern democracy." Even though pocket size books now are being sold at the rate of over 200,000,000 annually, the bulk of them are in the western, mystery and sex categories. Critics who wonder why there are not more serious successful films made might turn their attentions to the reading habits of the American public. Why is it that 54,000,000 newspapers are purchased daily, as well as millions of magazines, yet 72,000,000 citizens (Dr. Gallup's figures), including many theatre patrons, never have bought a single book?

—Martin Quigley, Jr.

# Letters to the Herald

## Congratulations!

TO THE EDITOR:

Congratulations! And congratulations to everyone employed in the short subjects field for getting such a swell break in The HERALD marking the handwriting on the wall. (October 31st issue.)

Everything points to a revitalized short subjects business and it is gratifying to note that you are among the first to point the way in this connection.

As indicated in your section on shorts the matter of exploiting worthwhile short subjects has not been developed as it should.

Merely as an illustration, we made a short at the request of the U. S. Treasury Department called "Cash Stashers." It is a comedy that shows what happens to people who hide their money instead of buying Government bonds or putting it in bank accounts. Our exploiters in the field are cooperating with theatre managers so that exhibitors themselves get local publicity and Government citations for running this short.—PETE SMITH, Metro-Goldwyn-Mayer Pictures, Culver City, California.

## Trailers

TO THE EDITOR:

We know that our theatre screens are the greatest media we have for advertising the coming attractions at our theatre. We know we are reaching 100 per cent theatre-going people when we show our trailers. Why then can't the distributor take advantage of this marvelous advertising that we sell at a premium to other merchandisers, who usually take a greater advantage of its potentials than we do.

The first problem of course is better trailers, then let's get at it. I'm certain that you could find a ready market among ex-

hibitors for quality trailers. The percentage of our advertising cost in screen advertising to the other media we use is pitifully small. I would even advocate two completely different trailers on each picture, each with a different selling approach, and letting the exhibitor choose the one that he feels would best sell his patrons.

It's a problem that has long needed attention, and one on which we are really missing the boat. Some exhibitor committee, or even your magazine, should spark an effort to revive this vital part of our theatre operation. I'm sure you would gain widespread support.—Exhibitor, Manpa, Idaho.

## Story's the Thing

TO THE EDITOR:

Those of us old enough in the business to have once relied on stars as almost the sole factor in determining potential box office value of pictures surely must have come to the realization by this time that subject matter (story value) is now of paramount importance. Aside from Bing Crosby, John Wayne, Bob Hope, Gregory Peck, Gary Cooper, and one or two other indestructibles, no name is of sufficient draw to assure top box office performance, and even these hardy perennials must have a vehicle worthy of public acclaim. Notice, I have listed no name on the distaff side, and I can't see any feminine "stars of tomorrow" with any enduring qualities.—Exhibitor, Kansas City, Mo.

## Fewer "B" Films

TO THE EDITOR:

I strongly urge fewer "B" pictures to eliminate double features entirely.—Exhibitor, Bethlehem, Pa.

## "No One Should Be Without It..."

To the Editor:

I have sold my theatre here in Manitou but could not go without writing and thanking you very much for your kind interest and help that you have been to the small exhibitors like myself.

I can assure you that your HERALD is of the greatest help, in all phases. The help it gives in selecting pictures is invaluable and I am positive it has saved exhibitors many, many dollars in the fact that they can be guided in the type of picture that will do the best in their particular situation. No exhibitor should be without it even if it cost twice what it does now. Have urged my buyer to continue your HERALD by all means, as he is new to the business. Again, many thanks.—W. N. McINTOSH, Pembina Theatre, Manitou, Manitoba, Canada.

## MOTION PICTURE HERALD

November 21, 1953

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CINEMASCOPE rolling in high; Warners planning 16 in process Page 13

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TOA counsel, Herman Levy, asks aid for "forgotten" exhibitor Page 14

3-D will increase gross of good picture, says Montague Page 21

UNIVERSAL schedules national sales meeting for coast studio Page 21

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 22

RKO PICTURES loans of \$4,000,000 extended by Texas banks Page 22

MOTION PICTURE Pioneers honor Barney Balaban as Man of Year Page 27

PARAMOUNT estimates net profit for nine months at \$4,996,000 Page 27

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**T**HE COMPO dues collection drive will be conducted in all exchange areas November 30 to December 7. As was the case last year, film salesmen for the major companies will solicit collections. The COMPO board of directors emphasizes that because this year a major part of the budget will be allocated to the work of the tax repeal committee, exhibitors are urged to pay their dues as promptly as possible. Congress reconvenes in January and there is only a short time left to complete the groundwork for the campaign.

► This is real "diversification", as they say in financial circles. Chesapeake Industries, Inc., has purchased Lady Esther, Inc., Chicago maker of cosmetics. Chesapeake is known in our industry as the former owner of Eagle Lion, Producers Releasing Corp., etc., and the present owner of Pathe Industries. It also now is reported that the company controls the V. D. Anderson Co., maker of oil-extracting machinery of Cleveland; Virginia Metals Product Co., of Norfolk; and Dade Brothers Packaging and Moving, also of Norfolk.

► An Indian-Soviet film barter deal is pending, according to the Commerce Department. Film chief Nathan D. Golden said this was based on an interview given to a Bombay film trade magazine by the Russian motion picture representative in India. Eleven Indian films were reported to have already been selected by Soviet officials.

► Exhibitors who've been distressed over the costs of installing new equipment may hope for tax relief. Washington observers report that in the overhauling of the tax laws which the Republicans seem to be ready to deliver next year, may be new rules on depreciating equipment. Treasury and Congressional tax experts now conferring have agreed, it's reported, to ease present depreciation regulations. One easement may be to write off more of the cost of new equipment in its first

## On the Horizon

years. Another may be a longer percentage range. Another may be a "declining balance" under which the percentage to be written off applies each year to the amount undepreciated.

► A new agreement with the French seems likely, Eric A. Johnston, Motion Picture Association of America president, said on arrival in New York from Europe last week. He was in Paris negotiating and may return. Declining specifics, he asserted the old agreement will be extended pending a new one.

► Because he feels the prices offered are far below the box office potential of the productions, Samuel Goldwyn left New York this week for Hollywood having given a firm no to the several distributors of films for television who had approached him for the rights to some of his older successes.

► Officials of the U. S. Information Agency expect an "outsider" to be brought in to succeed J. Cheever Cowdin as head of the film section. They do not look for a promotion from the ranks.

► The trade will begin learning more about the practicability of pay-television when, one week from the date on the cover of this edition, the Telemeter Corporation conducts its long-awaited test in the closed area of Palm Springs, California, with representatives of the lay and trade press and the directly interested entertainment industries in attendance. With the Paramount production of "Forever Female" shown for the first time anywhere on the Telemeter channel and in Exhibitor Earl Strebe's theatre, concurrently and optionally, all controllable circumstances will be favorable to the test. November 28, that is. Don't sell either medium short until the last bulletin on the results is in.

► Public interest in the industry continues to be reflected in the stock market. Last Friday, film and theatre stocks had their best day in months on the New York Stock Exchange. RKO Theatres led in volume with 150,400 shares traded, and a gain of 3/8. This was a consequence of Albert A. List's purchase of Howard Hughes' shares. (See page 12). Twentieth Century-Fox gained 1-1/8 that day, with 47,700 shares traded.

## THE WORLD MARKET

In this issue The HERALD presents the eighth annual edition of the World Market section. Opening on the page opposite page 56, the section and its related advertising covers every phase of the motion picture world market today. Of special interest this year is the emphasis on new screen techniques which have attracted as much exhibitor and industry attention abroad as they have at home. In addition to the country-by-country reports on developments, there are feature pages covering new theatre construction and the customary valuable listings of manufacturers and distributors of theatre equipment and supplies.

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# This week in pictures



by the Herald

OWEN CRUMP, director of Hal Wallis "Cease Fire," which Paramount opens at the Criterion, New York, Tuesday, told news writers in that city this week that the picture is unique as the first to be made in a real theatre of war (Korea), the first feature without professional actors (they're real G.I.'s), and the first 3-D footage of battlefield drama. He believes location shooting with non-professionals gives realism no Hollywood effort or expense can achieve. Three-D completed the dimensions of reality, he asserted.



AT THE ANNUAL BANQUET, last week of the Quebec Allied Theatrical Industries, in Montreal. Above, at the dais, Leon J. Bamberger, RKO Pictures sales promotion manager, a guest speaker; William Lester, the organization's president; Frank Hanley, a Councillor; George Ganetakos, president of the United Amusements Corp.; and Ben Norrish, retiring president of Associated Screen News.



THESE ARE THE NEW OFFICERS of the Allied Theatre Owners of Indiana, left. Standing, Trueman Rembusch, past president, now national director, and Roy Kalver, new president. Seated, J. R. Pell, vice-president; and Richard Lochry, treasurer.

M. L. "MIKE" SIMONS has been appointed director of customer relations for MGM. He succeeds the late Henderson Richey. He also will continue editing the company's "The Distributor," house organ. Mr. Simons joined MGM in 1927 at Indianapolis, after being an exhibitor, advertising man, and producer of musicals.



FIRST PRIZE in the "Calamity Jane" contest held along with Warner's musical of that name at the Paramount Theatre, New York, is awarded by manager Robert Shapiro to winner Doris Cameron, of the Silver Saddle Ranch.



by the Herald



HONORING the New York "Daily News" for its cooperation with the motion picture industry. A dais scene at the luncheon tendered in New York last week by the Associated Motion Picture Advertisers. In array are Robert G. Shannon, managing editor; Rita Gam; F. M. Flynn, president and general manager; Richard W. Clark, executive editor, and chief speaker; Silas F. Seadler, MGM advertising manager; Lige Brien, AMPA president; and Eva Gabor.

IN CHICAGO, at the first of Columbia's three special regional sales meetings for home office executives and field staffs, convened by sales manager A. Montague. On the dais: Maurice Grad, short subjects sales manager; Irving Wormser, circuit sales; J. Freiberg, sales accounting; Mr. Montague; Rube Jackter, assistant general sales manager; and Louis Weinberg, circuit sales. Standing, G. Berman, and S. Singerman, assistant managers of exchange operations; Seth Raisler, contract department; Henry C. Kaufman, exchange operations; and Vincent Borelli, assistant to circuit sales executives.



Photos by the Herald

PLEADING FOR SUPPORT of the Will Rogers Memorial Hospital "Christmas Salute": the rally in New York for the members of the local film industry. At the left, Charles Moss, chairman of exhibitors for the area; center, A. Montague, president of the hospital, who described how urgent is the necessity of obtaining funds, how important is the work, and how truly is the project the industry's own; and, right, Robert J. O'Donnell, who reiterated the appeal for support.

# LIST SEES RKO CIRCUIT WELL RUN, IS OPTIMISTIC

## *Plans No Changes; Offers to Buy More Stock for a Third of Total Shares*

by MANDEL HERBSTMAN

Albert A. List, new owner of the controlling stock interest in RKO Theatres, and board chairman as of last Thursday, met the press in New York Tuesday, and in urbane tones, expressed confidence in the industry's future.

The man who acquired the 886,353 shares from Howard Hughes said he was attracted to RKO Theatres by its "good management," and the soundness of the investment. Mr. List said that "over the long range, RKO Theatres should do well." Reinforcing his remarks, he said he would not "sell theatres short despite TV" and other competition. "As good pictures are made they will attract the public which likes to get out of the house," Mr. List commented to the reporters.

### **Will Back Management "On Any Decision"**

Mr. List, who was introduced to the press by Sol A. Schwartz, company president, said he had no plans at the present time, except "to get acquainted with operations and problems." He said the president runs the company and is "top operating head," and he added he would back management with any decision.

In response to a question he asserted that he had "no liquidation plans." However, he added, he thought "a few spots ought to be out and a few spots ought to be streamlined."

Mr. Schwartz clarified that the "out" referred to fewer than a half-dozen theatres, "which is natural" in the course of business of a circuit of some 90 theatres.

### **Board of Directors Has New Complexion**

At the board of directors meeting last Thursday, Mr. List's business associate, Dudley G. Layman, was also elected to the board. The two fill vacancies created by resignations last week of Ben-Fleming Sessel and William J. Wardall, who had been representatives on the board of Irving Trust Co., trustee of the Hughes stock under provisions of the RKO divorce decree which limited Mr. Hughes' direct control of the picture company following the theatre divorce. Announcement of the election last week was made by Mr. Schwartz, who of course continues as president and a member of the board. Other board members are Edward C. Raftery, David J. Greene and A. Louis Oresman. Mr. Oresman is Mr. Greene's board nominee and Mr. Greene negotiated the purchase of the 886,353



**THE NEW OWNER** meets the press. Albert A. List, now chairman of the board of RKO Theatres, and its controlling stockholder through purchase last week of Howard Hughes' stock, faces questioners at the New York home office Tuesday afternoon. Back of him, Sol A. Schwartz, circuit president, who introduced Mr. List.

shares for Mr. List and took the remainder for himself.

In addition to being RKO Theatres board chairman, Mr. List is board chairman of the United States Finishing Co. and the Aspinook Corp., president and director of the Cleveland Arcade Co., the Carolet Corp., and the General Charities Foundation, vice-president and director of Otis Terminal Warehouse Co. and a trustee of Otis Realty Co.

His associate, Mr. Layman, is vice-president and director of U.S. Finishing Co. and of Aspinook Corp., and vice-president, treasurer and director of Cleveland Arcade and Carolet Corp.

Mr. List in his press interview declared there was "no group agreement or policy as far as Mr. Greene or any one else was concerned." He emphasized that all are "individualists." And he added, "they will continue to express their own ideas."

### **Offers to Buy 400,000 More Shares at \$4.50**

Earlier in the week Mr. List made an offer to purchase from company stockholders at least 400,000 more shares of stock at \$4.50 per share. He did this, he said, because he felt "a moral obligation to give minority holders the same opportunity" as Mr. Hughes.

With the shares purchased previously by Mr. List, the new acquisition would bring his holdings to a minimum of 1,286,353 shares, or approximately one-third of the 3,764,913 shares outstanding.

Irving Trust Co., agent for Mr. List in the offer to acquire 400,000 additional shares, pointed out that the price of \$4.50 is equivalent to a price of at least \$4.60 per share in view of the absence of a brokerage charge and transfer taxes, and more than that in the case of less than 100-share lots. Mr. List's purchase offer expires November 25. The new offer revealed for the first time the details of Mr. List's purchase of the Hughes holdings. He paid Mr. Hughes \$3,372,067.75 cash for 709,909 shares and exchanged 198,500 shares of RKO Pictures Co. stock for another 176,444 shares of RKO Theatres stock. Mr. Hughes' remaining 33,667 shares of RKO Theatres went to Mr. Greene.

### **"Robe" into 30 RKO Houses for Holidays**

At the Tuesday press conference Mr. Schwartz disclosed that some 30 of the circuit's theatres in New York will be equipped with CinemaScope for the showing of "The Robe" around the holidays. Eventually he said just about all the theatres in the circuit will have CinemaScope installations to take advantage of new techniques.

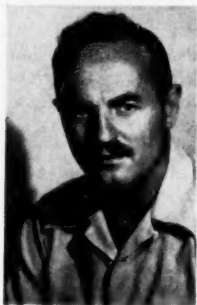
In answer to a question, Mr. Schwartz said he was concerned about the product shortage, but he added confidently "that problem will be worked out." In the course of his comments, Mr. Schwartz pointed to a "slight increase in attendance," and also remarked that the development of new techniques has produced "much more interest in the movies."

# CINEMASCOPE ROLLING; WARNERS PLAN 16 IN IT

**Zanuck, Back from Europe, Enthusiastic on Public Response to Process**

By VINCENT CANBY

The public has convinced Darryl F. Zanuck that CinemaScope is here to stay.



Darryl F. Zanuck

Thus spoke the 20th Century-Fox chief of production during a brief New York stopover Tuesday en route to Hollywood from a two-month sojourn in Europe. Mr. Zanuck, who went abroad to take a vacation and "evaluate the U. S. film scene from afar" — and just incidentally to edit four new CinemaScope features, was full of enthusiasm and confidence, "astounded" at CinemaScope's great reception in Europe and "gratified and pleased" at the U. S. public's reaction to "The Robe" and "How to Marry a Millionaire."

Some of the same events and records which were responsible for Mr. Zanuck's astonishment, gratification and pleasure, obviously were at work in Hollywood during the week too.

From Burbank, California, Warner Brothers announced that "16 of the most important story properties ever to be presented by the company" are to be made in CinemaScope, for which the brothers only recently negotiated with 20th-Fox.

From Culver City, MGM, now putting the finishing touches to its first CinemaScope feature, "Knights of the Round Table," announced two more films for the process, bringing that studio's CinemaScope total to seven.

With only two CinemaScope features in actual release, the process seemed to be rolling along faster than ever.

## **Cites Foreign Coverage Of "Robe" Premiere**

Mr. Zanuck, in his remarks at the company's home office, admitted that some months back when 20th-Fox embarked alone on its CinemaScope course, he had been worried about how the process might be received abroad by exhibitors not under the pressure of television competition. Although "their problems are not our problems," he said he had found "exhibitors abroad are just as eager to give a better show."

Indicative of the interest, he continued, was the coverage which Paris newspapers

## **SINGLE-CHANNEL SOUND TEST ON "ROBE" TO BE ARRANGED**

Spyros Skouras, president of 20th Century-Fox, has informed Robert Wile, executive secretary of the Independent Theatre Owners of Ohio, that one-channel sound prints of "The Robe" will be available after January 15 for test engagements at the Star theatre, Upper Sandusky, O.; the Wellman, Gerard, O., and the St. Paul, Dayton.

The setting of the date for the one-channel versus stereophonic sound tests came this week following an announcement from Walter Reade, president of Theatre Owners of America, to the effect that TOA was going along with Allied in protesting the use of stereophonic sound with CinemaScope features.

Tuesday, Abram F. Myers, Allied general counsel, demanded 20th-Fox "immediately abandon the restrictions it has imposed" on the type of equipment to be used with CinemaScope. This was in way of being Mr. Myers' comment on the fixing of the test dates.

The Allied counsel, in urging all organizations to get to work at once to arrange for the tests, quoted a telegram from Mr. Skouras in which the latter said he was fighting with all his resources to keep the small theatres open "because the existence of my company and in fact the future of the entire industry, depends on them."

Said Mr. Myers, 20th-Fox should immediately abandon equipment restrictions, should supply one-track prints for those who

can't afford stereophonic equipment, and should furnish conventional prints to those theatres and drive-ins that cannot use CinemaScope prints.

The tests were first proposed by Mr. Skouras at the National Allied convention in Boston in October. Last week, however, W. C. Gehring, 20th-Fox sales manager, indicated the company would be unable to make prints available until at least the middle of next year. The latest announcement prompted Mr. Wile to comment from Columbus: "We congratulate both gentlemen (Mr. Skouras and Mr. Gehring) for reversing their previous position and assure them that exhibitors all over the country will be eagerly awaiting the results of the forthcoming one-channel test."

Mr. Reade's and the TOA points of view were contained in a letter written by Mr. Reade to Mr. Skouras after the former had seen the premiere of "How to Marry a Millionaire" in New York. Mr. Reade said he was "more convinced than ever of the limitations of stereophonic sound."

"Including the symphony orchestra, which was the introduction and end of the feature," wrote Mr. Reade, "I cannot honestly say that anything but a good fidelity and high quality sound system was noticeable. I am convinced that any theatre that is equipped with a good and high quality sound system on a single track, could have played this picture on a 2.55 screen—and with an equally good audience reaction."

gave the New York openings of "The Robe" and "How to Marry a Millionaire" in their news pages. Both papers carried reviews of the films and one, France-Soir, even published daily boxoffice reports on "The Robe." Including this week's opening of "The Robe" in London, the film will open in 34 situations in Europe, the Near East, Asia and Australia between now and the first week in January. Openings abroad, he said, are limited only by the number of prints which can be taken away from the domestic scene.

Questioned on the controversy now being waged this side over the advantages of stereophonic sound as opposed to one-channel sound with CinemaScope, Mr. Zanuck said that to him, stereo sound accounted for at least 33⅓ per cent of the audience's sense of participation with the process. To a lesser degree, but very important, he

added, is the use of color to achieve a depth effect, for which reason he does not contemplate any black-and-white CinemaScope production.

Concerning the so-called product shortage which many exhibitors fear, the 20th-Fox chief said: "There would be no product shortage if the industry could make 10 pictures a year like 'The Robe.'"

Somewhat more seriously, he said that it was with such a consideration in mind that 20th-Fox was participating in Leonard Goldstein's Panoramic Productions unit which will deliver the company 10 conventional features for release.

Mr. Zanuck also went on the record as being completely sold "esthetically" on CinemaScope. There is no scene, no matter how intimate, which will not look better in CinemaScope, and he predicted that after the

(Continued on following page)

## CINEMASCOPE

(Continued from preceding page)

public has seen 10 or 12 pictures in the process, it will find it difficult to go back to the conventional "pinched" screen. More specifically, he said that in the coming year the company will produce between 12 and 14 CinemaScope features, to cost approximately three-quarters of what the company's 33 pictures this year cost. These 12-14 are in addition to the 11 now completed or in last stages of production.

### "Robe" Theatre Gross Tops \$9,000,000

Other data revealed by the production executive included the facts that the company's third CinemaScope feature, "Beneath the 12-Mile Reef," will open about December 15 at the New York Roxy, and that "The Robe," as of last Saturday, had racked up a total theatre gross of \$9,100,000.

Enthusiastic reception at a sneak preview of MGM's "Knights of the Round Table," scheduled as a Christmas release, was credited for that company's ever-growing list of CinemaScope production. The two latest features announced for the process are "A Bride for Seven Brothers" and "The Student Prince." "Knights" stars Robert Taylor, Ava Gardner and Mel Ferrer and is set to be backed by what the company describes as the "greatest promotional campaign in MGM experience."

Warners' announcement of 16 CinemaScope features came after several days of conferences at the studio between Jack L. Warner and Ben Kalmenon, vice-president in charge of distribution. All 16 will be in WarnerColor or Technicolor.

"Right now," said Mr. Warner, "we are in actual CinemaScope production with five of our biggest pictures."

Currently in production on the Warner lot are:

"A Star Is Born," starring Judy Garland and James Mason;

"The High and the Mighty," starring John Wayne;

"Lucky Me," starring Doris Day, Robert Cummings and Phil Silvers;

"The Talisman," Sir Walter Scott's classic starring Rex Harrison.

"Ring of Fear," starring Clyde Beatty and his three-ring circus, Mickey Spillane and Pat O'Brien.

### Prepare 11 More Films For CinemaScope

"In preparation and being readied to follow," Mr. Warner continued, "we have eleven equally important productions."

Forthcoming pictures are "Battle Cry," "East of Eden," "Mr. Roberts," "Helen of Troy," "Giant," "Land of the Pharaohs," "The Silver Chalice," "Daniel and the Woman of Babylon," "Sea Chase," "The Miracle," and "Moby Dick."

The first Warner production in CinemaScope to reach the theatres will be "The Command," starring Guy Madison, which is presently being scored by Dimitri Tiomkin and is scheduled as a February release.

### Midwest MPTO Unit to Meet In St. Louis in December

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, will meet at the Sheraton Hotel, St. Louis, December 14 and 15. The organization expects 500 to attend. It will have demonstrations of new techniques, and also one of RCA theatre television; and it will have in attendance speakers such as Walter Reade, president of the Theatre Owners of America; Alfred Starr, past president, and Herman Levy, general counsel. Presiding will be Tom Edwards, president.

## Fox Votes Dividend

A quarterly dividend of 25 cents per share on the outstanding common stock has been declared by 20th-Fox, payable December 24, 1953, to stockholders of record at the close of business December 10.

The company Wednesday also issued an earnings statement, showing that it and wholly owned subsidiaries on that day reported consolidated net earnings of \$1,433,037 for the 39 weeks ended September 26. This amounted to 52 cents a share on the 2,769,486 shares of common stock outstanding.

Comparable operations for the 39 weeks of 1952 showed net earnings of \$1,277,268, amounting to 46 cents a share.

This did not include a special credit arising from a change in accounting procedure with respect to foreign operations and the operations of domestic subsidiaries (National Theatres and the Roxy) which were separated September 27, 1952. The net earnings for the third quarter ended September 26, 1953, amounted to \$1,274,728, compared with \$1,122,864 last year.

The outstanding success of CinemaScope and the first two pictures made in it, "The Robe" and "How to Marry a Millionaire," indicate earnings in the fourth quarter will show a marked improvement over third-quarter earnings, the company stated.

### George F. Lewis, 67; Was Technicolor Counsel

George F. Lewis, 67, vice-president, secretary and a director of Technicolor, Inc., died November 17 in New York. Mr. Lewis also was general counsel for Technicolor companies, as well as a vice-president and a director of Technicolor Motion Picture Corporation. Surviving are his widow, two sons and two grandchildren.

### German Gross \$4,983,000

WASHINGTON: U.S. film companies netted approximately \$4,893,000 in Germany during 1952, Commerce Department film chief Nathan D. Golden has reported. He said the gross for United States films was five and a half times that much.

## Urges Aid to "Forgotten Exhibitor"

JACKSONVILLE: Characterizing the smaller and subsequent-run exhibitor as the "forgotten man" of the industry, Herman M. Levy, general counsel of Theatres Owners of America, said last Monday that for producers not to heed their call would be "economic suicide." He spoke at the two-day sessions of the Motion Picture Exhibitors of Florida.

He asserted that "these 'forgotten men' are confused and weakened by indecision and fear. They are the victims of the present policy of most producers to release fewer and fewer pictures and to charge more and more for the fewer and fewer released. It does not matter whether that policy is deliberate or not. The fact is that it exists and is being encouraged and fostered by production," he said.

Throughout the first day of the meeting, which was held at the Roosevelt Hotel, the problem of the small theatre and the drive-in supplied the theme of several discussions.

Exhibitor problems were discussed at an open forum moderated by Nash Weil, general manager of Wil-Kin Theatre Supply Co. following a CinemaScope screening of "How to Marry a Millionaire," at the Florida theatre in the morning.

The luncheon speaker, Robert Coyne of the Council of Motion Picture Organizations, lauded Florida exhibitors, pointing out that Florida, Arkansas and Maine appeared to lead the nation in the new tax campaign progress. He gave an account of COMPO's fight against the 20 per cent admission tax. "Starting again," he said, "requires courage, but many areas are well on their way and the groundwork of our last campaign is a solid basis on which to build." He added that there could be no major shift of policy, that complete relief was the goal.

Tuesday's speakers were Walter Reade, Jr., president of Theatre Owners of America, and Dr. William Alexander, of Oklahoma City who delivered the banquet address.

### Film Theatre Admissions Reported on Increase

WASHINGTON: Motion picture theatre admissions rose again in the month prior to September 15, the Bureau of Labor Statistics reports. In issuing its monthly consumer price index, the Bureau said that reading and recreation costs rose with increased theatre admission prices.

### Disney CinemaScope Spreads

Walt Disney's "Toot, Whistle, Plunk and Boom," in CinemaScope, has been booked into a dozen cities as a supplementary attraction for presentation of 20th-Fox's "How to Marry a Millionaire," also in that medium.

ADVERTISEMENT  
RATES LISTED  
PAGE 10

# TRADE NEWS

TRADE NEWS  
RATES LISTED  
PAGE 10

VOL. 100 NO. 25

NEW YORK, THURSDAY, NOVEMBER 12, 1958

PEOPLE'S CHOICE

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Appeal to Audiences  
of All Types!

20th CENTURY-FOX  
HAS EVERYTHING TO  
FILL YOUR NEEDS!



( PLEASE TURN )

**GENTLEMEN  
PREFER BLONDES**

TECHNICOLOR

starring

JANE RUSSELL • MARILYN MONROE  
CHARLES COBURN

**PICKUP ON  
SOUTH STREET**

starring

RICHARD WIDMARK • JEAN PETERS  
THELMA RITTER

Ernest Hemingway's  
**THE SNOWS  
OF KILIMANJARO**

TECHNICOLOR

starring

GREGORY PECK • SUSAN HAYWARD  
AVA GARDNER  
Directed by Henry King

**THY  
NEIGHBOR'S WIFE**

starring

CLEO MOORE • HUGO HAAS  
KEN CARLTON  
A Hugo Haas Production

**VICKI**

starring

JEANNE CRAIN  
JEAN PETERS

**MISTER  
SCOUTMASTER**

starring

CLIFTON WEBB • EDMUND GWENN  
GEORGE (Foghorn) WINSLOW

**A BLUEPRINT  
FOR MURDER**

starring

JOSEPH COTTEN • JEAN PETERS  
GARY MERRILL

20th CENTURY-  
FOX HAS AN  
OUTSTANDING  
SCHEDULE OF  
EXPLOITATION  
PICTURES NOW  
DATING FOR  
TOP GROSSES!

**TITANIC**

starring

**CLIFTON WEBB****BARBARA STANWYCK**

Produced by Charles Brackett

Irving Berlin's

**CALL  
ME MADAM**

TECHNICOLOR

starring

**ETHEL MERMAN • DONALD O'CONNOR  
VERA-ELLEN • GEORGE SANDERS****WHITE  
WITCH DOCTOR**

TECHNICOLOR

starring

**SUSAN HAYWARD • ROBERT MITCHUM****DANGEROUS  
CROSSING**

starring

**JEANNE CRAIN****MICHAEL RENNIE****CITY OF  
BAD MEN**

TECHNICOLOR

starring

**JEANNE CRAIN  
DALE ROBERTSON****C. S. Forester's  
SAILOR OF  
THE KING**

starring

**JEFFREY HUNTER  
MICHAEL RENNIE • WENDY HILLER**  
Screen Play by Valentine Davies**MAN CRAZY**

starring

**NEVILLE BRAND****JOHN BROWN**

A Security Pictures Production

**MISS  
ROBIN CRUSOE**

in PATHECOLOR

Produced by Eastern Film  
Enterprises, Inc.**THE SIEGE  
AT RED RIVER**

TECHNICOLOR

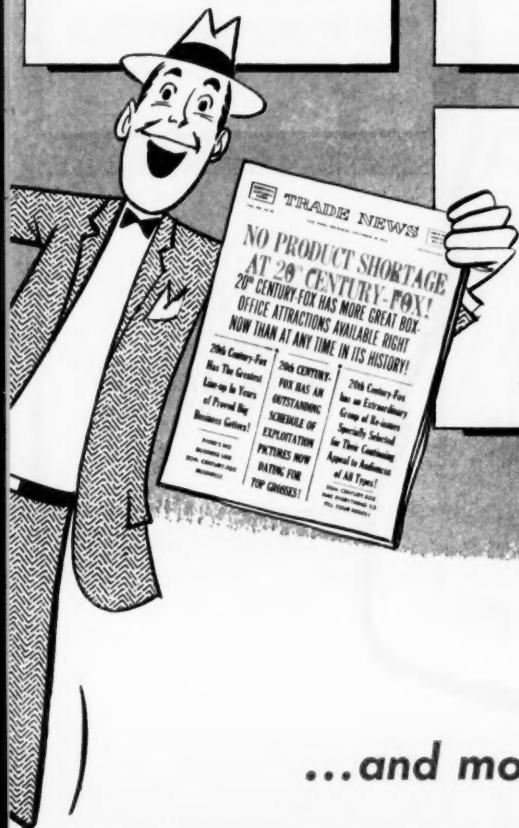
starring

**VAN JOHNSON • JOANNE DRU**  
A Panoramic Production**MAN  
IN THE ATTIC**

starring

**JACK PALANCE  
CONSTANCE SMITH  
and BYRON PALMER**  
A Panoramic Production**JUSTICE BROWN**

starring

**JEFFREY HUNTER  
DEBRA PAGET**  
A Panoramic Production**...and more! Keep reading... →**

## NIAGARA

TECHNICOLOR

starring

MARILYN MONROE • JOSEPH COTTEN  
JEAN PETERS

Produced by Charles Brackett

## INFERNO

TECHNICOLOR

starring

ROBERT RYAN • RHONDA FLEMING  
WILLIAM LUNDIGAN

## THE STAR

starring

BETTE DAVIS

A Bert E. Friedlob Production

## THE I DON'T CARE GIRL

TECHNICOLOR

starring

MITZI GAYNOR • DAVID WAYNE  
OSCAR LEVANT

## MAN ON A TIGHTROPE

starring

FREDRIC MARCH • TERRY MOORE  
GLORIA GRAHAME  
CAMERON MITCHELL

Daphné du Maurier's

## MY COUSIN RACHEL

starring

OLIVIA DE HAVILLAND  
with RICHARD BURTON

Directed by Henry Koster

## DOWN AMONG THE SHELTERING PALMS

TECHNICOLOR

starring

WILLIAM LUNDIGAN • JANE GREER  
MITZI GAYNOR • DAVID WAYNE  
GLORIA DE HAVEN

## THE KID FROM LEFT FIELD

starring

DAN DAILEY • ANNE BANCROFT

## RUBY GENTRY

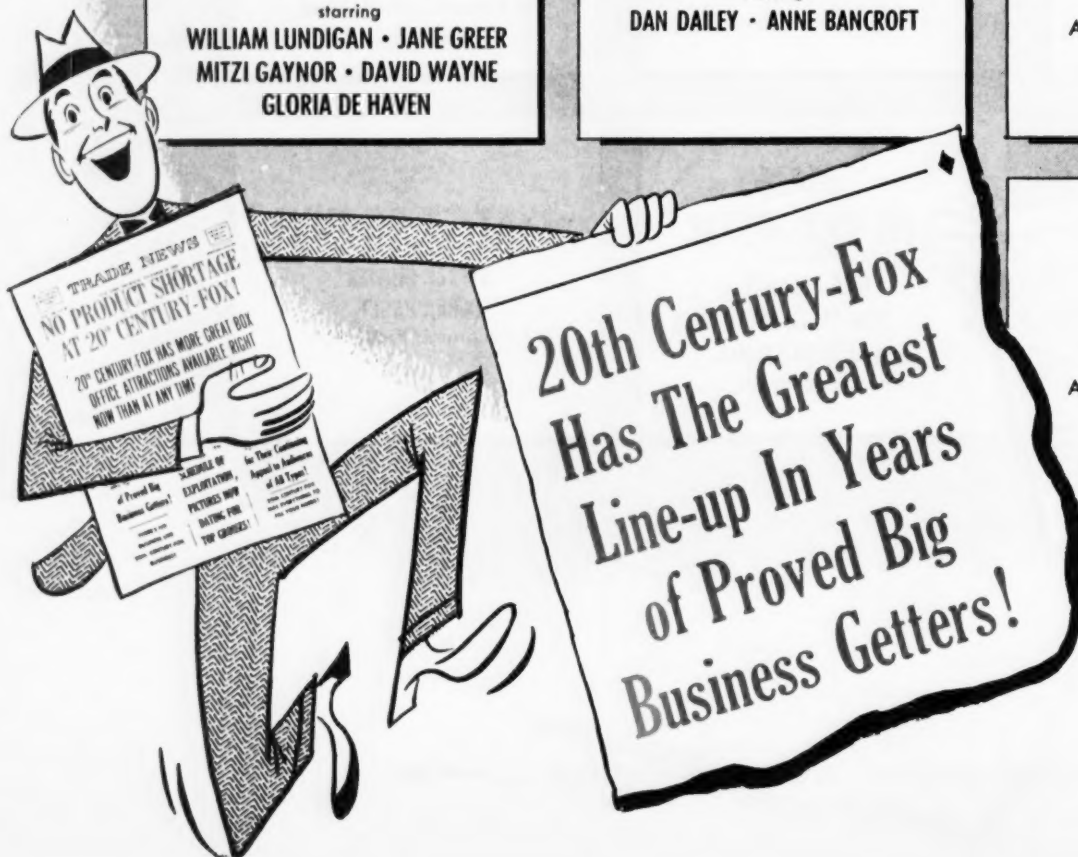
starring

JENNIFER JONES • CHARLTON HESTON  
KARL MALDEN

A Bernhard-Vidor Production

## THE THIEF OF VENICE

A Robert Haggia Production



**TAXI**

starring  
**DAN DAILEY**  
**CONSTANCE SMITH**

**THE GIRL  
NEXT DOOR**

**TECHNICOLOR**  
starring  
**DAN DAILEY • JUNE HAVER**

**THE  
GLORY BRIGADE**

starring  
**VICTOR MATURE**

**INVADERS  
FROM MARS**

in **COLOR**  
An Edward L. Alperson Production

**THE FARMER  
TAKES A WIFE**

**TECHNICOLOR**  
starring  
**BETTY GRABLE**  
From the Stage Play by Frank B. Elser and  
Marc Connelly • Based on the Novel  
"Rome Haul" by Walter D. Edmonds

**TONIGHT  
WE SING**

**TECHNICOLOR**  
starring **EZIO PINZA • ROBERTA PETERS**  
**TAMARA TOUMANOVA**  
**ANNE BANCROFT • ISAAC STERN**  
**BYRON PALMER • The Voice of JAN PEERCE**  
**DAVID WAYNE**

Irving Stone's  
**THE PRESIDENT'S  
LADY**

starring  
**SUSAN HAYWARD • CHARLTON HESTON**

**POWDER RIVER**

**TECHNICOLOR**  
starring  
**RORY CALHOUN • CORINNE CALVET**  
**CAMERON MITCHELL**

**THE  
SILVER WHIP**

starring  
**DALE ROBERTSON • RORY CALHOUN**  
**ROBERT WAGNER**

**THE  
DESERT RATS**

starring  
**RICHARD BURTON • ROBERT NEWTON**  
and **JAMES MASON**

**TREASURE OF THE  
GOLDEN CONDOR**

**TECHNICOLOR**  
starring  
**CORNEL WILDE • CONSTANCE SMITH**  
Based on a Novel by Edison Marshall

**DESTINATION  
GOBI**

**TECHNICOLOR**  
starring  
**RICHARD WIDMARK**

...and still more... →

A. J. Cronin's  
**KEYS OF  
THE KINGDOM**

starring  
**GREGORY PECK**

Howard Hawks'  
**I WAS  
A MALE  
WAR BRIDE**

starring  
**CARY GRANT  
ANN SHERIDAN**

**FOREVER  
AMBER**

*Technicolor*  
starring  
**LINDA DARNELL  
CORNEL WILDE**

**BROKEN  
ARROW**

*Technicolor*  
starring  
**JAMES STEWART  
JEFF CHANDLER  
DEBRA PAGET**

**A YANK  
IN THE R.A.F.**

starring  
**TYRONE POWER  
BETTY GRABLE**

**KISS OF  
DEATH**

starring  
**RICHARD WIDMARK  
VICTOR MATURE**

**FALLEN  
ANGEL**

starring  
**ALICE FAYE  
DANA ANDREWS  
LINDA DARNELL**

**ROAD HOUSE**

starring  
**RICHARD WIDMARK  
IDA LUPINO  
CORNEL WILDE**

20th Century-Fox  
has an Extraordinary  
Group of Re-issues  
Specially Selected  
for Their Continuing  
Appeal to Audiences  
of All Types!



## U-I Plans Sales Meet At Studio

A national sales executive conference will be held at the Universal-International studios from December 7 to 11, it was announced this week by Charles J. Feldman, general sales manager.

Attending will be executives from New York and California as well as foreign sales executives, advertising and publicity heads and domestic district and branch managers.

In addition to daily meetings, the delegates will see four U-I productions, "The Far Country," "The Magnificent Obsession," "Saskatchewan," and "The Glenn Miller Story," all in color by Technicolor.

Walter Lantz, short subjects producer, will be host to the visitors in a pre-conference reception December 6.

Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; Adolph Schimel, vice-president and general counsel, and Mr. Feldman will head the executives from New York, including Americo Aboaf, foreign sales manager; Ray Moon, assistant general sales manager; Ben Cohn, assistant foreign sales manager; F. J. A. McCarthy, southern and Canadian sales manager; P. T. Dana, eastern sales manager; Foster M. Blake, western sales manager; James J. Jordan, circuit sales manager; Irving Sochin, short subjects sales manager; Harry Fellerman, sales head of the U-I Special Films Division; F. T. Murray, head of branch operations; Charles Simonelli, eastern advertising and publicity department manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager, and Fortunat Baronat, foreign publicity head.

Participating from the studio will be N. J. Blumberg, chairman of the board; Edward Muhl, vice-president in charge of production; David A. Lipton, vice-president; James Pratt, executive manager of the studio; Morris Davis, studio business manager and Morris Weiner, studio manager as well as advertising and publicity executives headed by Clark Ramsey, executive assistant to Mr. Lipton; Sam Israel, studio publicity director; Archie Herzoff, studio advertising and promotion manager.

A. W. Perry, president of Empire-Universal, distributors of U-I's films in Canada, also will attend.

## Cinerama Goes to Boston At Beginning of Year

Cinerama will enter Boston through the 2,867-seat RKO Boston theatre in January, according to an agreement between Stanley Warner Theatres and the RKO circuit. Stanley Warner signed a sub-lease for one year, with two two-year options. RKO closes the house next week for installation of the intricate Cinerama equipment. It is understood half the seats must be removed.

## 3-D WILL BOOST GROSS OF GOOD FILM, SAYS MONTAGUE

CHICAGO: Declaring that the industry's previous experiences with 3-D pictures have been in the nature of "growing pains," A. Montague, Columbia's general sales manager, told the company's midwest and southern sales meeting here Monday that the introduction of quality product such as "Miss Sadie Thompson" in the new medium would greatly enhance the grossing potential of those productions. The meeting, held through Thursday, is the first of three special regional sales meetings. Next will take place in New York November 30 through December 3 and San Francisco December 14-17.

Mr. Montague said that Columbia's own experience and the results of recent test dates of MGM's "Kiss Me Kate," had influenced the decision to pre-release Miss Sadie Thompson in key situations in 3-D only beginning at Christmas time.

In giving the reasons for the decision, Mr. Montague said that "Rita Hayworth in 3-D" is an extra box office value over and above the quality of "Miss Sadie Thompson," a value which properly sold, will intrigue the public. He said the Polaroid Corp. had assured Columbia that a perfected, clip-on viewer would be available for the engagement of "Sadie" and that mechanical aids to eliminate synchronization problems would accompany the glasses at no extra cost.

"Miss Sadie Thompson" will be available for standard screens and wide screens up to an aspect ratio of 1.85 to 1 with either stereophonic or standard sound, he said.

Mr. Montague said that because the release of "From Here to Eternity" and other Columbia product during the summer proved that those months provide the best time for launching a film of major proportions, the company will pre-release Stanley Kramer's "The Caine Mutiny" in the late spring or early summer next year. Another reason for setting the releasing period was that "elaborate advertising and merchandising plans were in process of formation" which will require a period of months to work out. He said one of the largest advertising budgets in the company's history was being allocated for "The Caine Mutiny."

## Bergenline Amusement Files \$3,750,000 Trust Action

The Bergenline Amusement Co., operating the Rialto theatre in West New York, N. J., has filed an anti-trust suit, asking \$3,750,000 treble damages, against nine distributors and five circuits. The plaintiffs claim that they operated the house from 1930 until 1952 when they were forced to suspend operations because distributors favored the defendant circuits in film deals, permitting them to over-buy to prevent the Rialto from obtaining product. In addition to the distributors, defendants are Skouras Theatres, National Theatres, Union Hill Corp., North Bergen Amusement Corp. and Doves, Inc.

## "The Glenn Miller Story" Opens in Miami in January

Universal-International's "The Glenn Miller Story" will have a triple theatre premiere in Miami January 19. The theatres are the Miami, Carib and Miracle. Stars of the film will make personal appearances. They include James Stewart and June Allyson, who, after the premiere, will visit more than a dozen key cities to aid promotion.

## Kodak Wage Dividend \$24,900,000 for 55,000

Eastman Kodak directors this week voted a wage dividend estimated at \$24,900,000 for about 55,000 Kodak people in the U. S. On March 5, 1954, eligible persons will receive \$27.75 for each \$1,000 earned at Kodak during the five years 1949-1953. The direc-

tors declared a cash dividend of 45 cents a share and an extra dividend of 20 cents a share on the common stock on the regular one- and one-half per cent dividend on preferred stock of \$1.50 a share. Both will be paid January 2, 1954, to share owners of record December 4, 1953.

## Illinois Allied to Mark 23rd Year December 23

Allied Theatres of Illinois will celebrate its 23rd anniversary with a dinner party at the Chez Paree, Chicago night club, December 21, Jack Kirsch, president of the unit, announced last week. The annual celebration was by-passed last year to allow the membership to concentrate on sponsorship of the 1952 National Allied convention held at Chicago's Morrison hotel.

## Wayne-Fellows Start Two

Wayne-Fellows, production unit whose films are distributed by Warner Brothers, is stepping up production with two films which were to go before the cameras November 16. They are "The High and the Mighty," starring John Wayne, and "Ring of Fear," with Pat O'Brien, Mickey Spillane and Clyde Beatty.

## MGM's "Quo Vadis" Wider

MGM will bring back its "Quo Vadis" for the Christmas holidays in prints adapted for wide screens. The "spectacle" quality of the film is deemed especially suitable to enlarged presentation.

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# Terry Ramsaye Says

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**LOOKING FOR A FIT**—Now that motion picture craft has come by screens and techniques to make home television look small, dimensional and aspect ratio problems beset the art acutely. Drama often, and in fact usually, involves the intimacies of human conduct. Poignant moments may be marked by the twitching finger, the pouting lips, the narrowing eye. Those and the like are not to be portrayed on giant canvases painted as Kipling said, "with brushes of comet's hair."

Right now we have been hearing of Hollywood decisions that certain valued stories may best be told in the orthodox 2-D. This observer has yet to see on a screen a story actually dramatically enhanced by new techniques, no matter how much they challenge interest in new impact. Which they do.

The problem of material to fit the new frames has come, naturally enough, to Cinerama. Its first and current offering has been typified in private exhibitor judgment as "a travelogue." In this as in other techniques the scope also incurs limitations.

We have indications that the next show for Cinerama will be a sort of super-travelogue, too. Si Fabian is said to have closed negotiations with the inventive and ingenious Louis de Rochemont to make something entitled "The Thrill of Your Life." There are indications that it will be shot at spectacular sites all over the map, threaded together one cannot fancy how.

The while bearing on other ultra wide media, one hears of work on devices for artful narrowing of the image at points when the narration calls for intimacy. It reminds of such devices as the barn-door iris of common use for kindred purpose way back in the silent picture days.

It will be rather a while before the screen has adjusted and digested the new techniques. The research for that has to be on the public screen.

**BRITISH ATTENDANCE**—From London comes officially accepted report that attendance at the cinemas has fallen eight per cent since 1948 and that the decline is greater among women. It is indicated that the decline is apparently more in the frequency of patronage than in the number of patrons.

This comes in published summary of the findings of a highly practical organization, Hulton Press Readership Survey, used as a guide by advertisers, and, says "Kinematograph Weekly" of London, it is regarded as the most authoritative work of the kind in Britain. It is copyrighted but may be quoted with credit.

The cited decline, thus it would seem, suggests less habitual attendance, more selective entertainment buying. That would parallel much experience on this side.

The survey is based on the findings from information from 9,747 persons. The reports indicate that "the highbrow film notices" get scant attention from the big audience, for the "Observer" not more than 3.8 per cent and "Sunday Times" 3.1 per cent.

In Britain it appears that the number of men in a typical film audience is greater than women. Estimated weekly attendance by male patrons is 0.50 times, down from 0.59 in 1948, compared with 0.41 for women, down from 0.60 in 1948. Surveying for adults, only 54 per cent attend twice a week or more, 34 per cent once a week, five per cent once a fortnight, and three per cent less often. The 16-24 age group is now a bigger proportion than ever.

Analyzing by classes it is found that the "working class" and the "poor" represent the highest number of picture patrons, compared with 0.34 of the "lower middle class" and 0.28 in the "well-to-do and middle class."

For the first time the Hulton survey has gone into television. It finds that prior to 1949 some 40 per cent of set owners were of the wealthy and middle class, and only 36 per cent among the working class and the poor. Now only 19 per cent of the TV buyers are among the well-to-do and middle class, while 59 per cent are of the working class and poor.

**"THE ROBE" IN PRINT**—The flourish of "The Robe," the Lloyd Douglas Biblical fantasy novel, in the new technique medium of CinemaScope has restored the book to the best seller chart of the trade after seven years. It got into the best seller category in 1942 and stayed for a bit more than three years, ending in January, 1946. November 1 last, it again appeared on the book chart in the fifteenth position, bringing its rating as a best seller for a current total of 161 weeks. Mr. Douglas died in 1951. He was a popular literary merchandiser. He did not write for the ages, but strictly for the customers.

## Will Extend RKO Loan of \$4,000,000

An extension, beyond December 28, 1953, is expected to be procured by RKO Pictures on payment of its \$4,000,000 indebtedness to three Texas banks, it was indicated in New York this week.

The loans which received the personal guarantee of Howard Hughes, board chairman, mature December 28. However, it was learned that the company plans to retain the loans in the three Texas banks rather than to seek financing elsewhere.

A total of \$4,000,000 was borrowed from the First National Bank, the National Bank of Commerce, and the Texas National Bank, all of Houston. The 3½ per cent promissory notes were given to the three Texas banks under a refinancing plan which provided for the payment of a \$2,500,000 loan to the Bankers Trust Co., New York.

This plan and other company matters was to be among the topics discussed at Thursday's meeting of RKO's board of directors on the coast, it was stated. J. Miller Walker, vice-president and general counsel, joined James R. Grainger, president, on the coast.

Another major item on Thursday's agenda was to be the company's production plans for next year and its plans to corral outside product for distribution by RKO. Mr. Grainger was said to be working out a policy for the studio, defining the projected number of studio productions and the number to be made on the lot by outside producers. It was held highly likely that the number of studio productions next year would be modest, but that the lineup would be bolstered by outside producers releasing through RKO, offering the company a healthy releasing schedule for 1954.

Meanwhile, it was disclosed that the company will begin the new year with nine pictures ready for release, including the Howard Hughes' production, "Jet Pilot," which now is definitely set for release. The nine, which encompass two now in release, include Walt Disney's "Rob Roy," "The French Line," "Son of Sinbad," "Ranger of the North," the latter a tentative title, "Target Earth," and "Carnival Story."

## General Clark Will Sponsor And Attend "Cease Fire"

General Mark Clark, former Commander-in-Chief of the United Nations Command, Far East, has agreed to sponsor and attend the premiere in New York Tuesday evening, of Hal Wallis' Paramount release in 3-D, "Cease Fire," at the Criterion Theatre. It was General Clark who issued the "cease fire" order after three years of fighting. There will be other top ranking military personalities in attendance Tuesday evening, and others from the United Nations staffs, from publishing and entertainment fields.

**COLUMBIA'S**  
**"MISS SADIE**  
**THOMPSON"**

**WILL BE**  
**PRE-RELEASED**

**BEGINNING AT XMAS**

**IN 3D ONLY!**

*Here are the  
reasons why...*



**REASON 1.** Because we feel that "Rita Hayworth in 3-D"  
is an extra box-office value over and above  
the quality of "Miss Sadie Thompson",  
a value which, properly sold, will  
intrigue and attract the public.



**REASON 2.** Because we have been assured by the  
Polaroid Corporation that for each  
engagement of "MISS SADIE THOMPSON"  
there will be available new, thoroughly-  
perfected, completely comfortable  
glasses; that special clip-on viewers for  
patrons who normally wear glasses will  
also be made available. The two greatest  
objections to 3-D will thus be obviated.

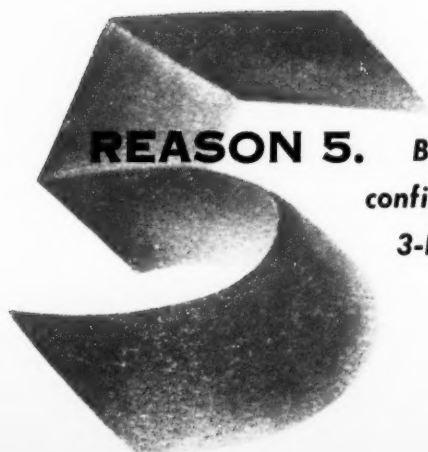


**REASON 3.** Because we have been assured by the  
Polaroid Corporation that, with the  
viewers, they will make available, without  
charge, mechanical aids to eliminate  
any synchronization problem and to aid the  
projectionist in obtaining perfect exhibition.





**REASON 4.** Because we feel that the industry's 3-D experience has been in the nature of "growing pains", that the public only now is being offered top-quality motion pictures, properly presented.



**REASON 5.** Because the results of the MGM tests confirm our judgment that a quality picture in 3-D will outgross the same picture in 2-D by a substantial margin.

# SEE **RITA** IN **3D** **DA**

COLUMBIA PICTURES presents

**RITA HAYWORTH**  
**JOSE FERRER**

*Miss Sadie  
Thompson*

WITH  
**ALDO RAY**

COLOR  
BY **TECHNICOLOR**

Screen Play by HARRY KLEINER • Based on a story by W. SOMERSET MAUGHAM  
A JERRY WALD Production • Directed by CURTIS BERNHARDT

Printed in U.S.A. A BECKWORTH CORPORATION PICTURE



## Paramount Sees Net of \$4,996,000

Paramount Pictures Corporation last week estimated earnings from net operations of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter ended October 3, 1953, at \$2,005,000 after provision for United States and Canadian income taxes. These earnings represent 89 cents per share on the 2,256,158 shares outstanding and in the hands of the public at that date, according to Barney Balaban, president.

Consolidated earnings for the comparable quarter of last year ended September 27, 1952, were \$1,878,000 after all income taxes; \$1,378,000 resulting from net operations and \$500,000 from net non-recurring capital gains. These combined earnings were equal to 80 cents per share, of which 59 cents resulted from operations and 21 cents from capital gains on 2,342,088 shares then outstanding.

Consolidated earnings for the nine months ending October 3, 1953, computed on the same basis are estimated at \$4,996,000 which represents \$2.21 per share.

Consolidated combined earnings for the comparable nine months of 1952 were reported at \$4,663,000 including the aforementioned \$500,000 of net capital gains. Such combined earnings represented \$1.99 per share and, excluding capital gains, \$1.78 per share.

The consolidated earnings reported above do not include Paramount's net interest in the combined undistributed earnings of partially owned non-consolidated subsidiaries. Such share resulted in net earnings of \$115,000 for the third quarter of 1953 as compared with \$123,000 for the same period of 1952 and net earnings of \$594,000 for the first nine months of 1953, as compared with \$340,000 for the same period of 1952.

### Broadcast Music Plans to License Theatre Music

Broadcast Music, Inc., plans to license theatres using its recordings. A schedule is expected to be announced shortly. It reportedly will be lower than the one from the American Society of Composers, Authors and Publishers. National Allied States Association and Theatre Owners of America have been informed of BMI's intentions. BMI has no field staff for checking, at present.

### Craft Workers' Wages Drop

The average weekly earnings of craft union workers in Hollywood studios dropped from \$116.16 in August to \$107.40 in September, according to a monthly report from the California State Department, industrial relations division. The drop reflected a decrease in the average work week from 41.4 hours to 38.6 hours.

## MOTION PICTURE PIONEERS HONOR BARNEY BALABAN



**GATHERING OF THE BALABANS**, at the Motion Picture Pioneers' annual dinner in New York last week. Seated, left, Barney Balaban, named Pioneer of the Year. Standing, with him, A. J. and John Balaban. Seated, right, Henry Ford II. Standing, right, Eric A. Johnston, president of the Motion Picture Association of America, and, along with Barney Balaban and Mr. Ford, an honored guest and speaker.



**THE SPEAKER** is Jack Cohn, president of the Motion Picture Pioneers.



**SOME OF THE DAI'S GUESTS** are pictured above: Joseph Vogel, Leew's; John J. O'Connor, Universal; and the Very Rev. James A. Pike, invited clergyman.



**"THE NAKED JUNGLE":** Charlton Heston, Eleanor Parker.



**"ALASKA SEAS":** Robert Ryan, Bryan Kiehl, Jan Sterling.



**"MONEY FROM HOME":** Jerry Lewis, Dean Martin.

## PARAMOUNT CONTINUES A FLOW OF QUALITY

THE FLOW of top quality pictures from Paramount continues uninterrupted. The industry has that assurance from A. W. Schwalberg, president of Paramount Film Distributing Corp. The program is varied and balanced. The exhibitor will receive musicals, adventure stories, comedies and straight dramas. He also will receive plenty of color. Of the next 20 to be released, for instance, 14 are in color by Technicolor.

Three of the above will come from Hal Wallis, and one from the Perlberg-Seaton producing unit. There also will be an Italian spectacle, "Ulysses," and one science-fiction melodrama from George Pal, "The Conquest of Space."

Mr. Schwalberg this week paid tribute to the production organization at the studio, headed by Y. Frank Freeman, studio vice-president, and Don Hartman, production chief. These men have the "know-how," the imagination, and above all, the foresight, Mr. Schwalberg commented.

### Cites Type of Product

Jerry Pickman, in charge of Paramount publicity, advertising and exploitation, had some words about Hollywood's recent resurgence. He said, in part:

"For too long a time lines of communication with the public were broken. They have been reestablished through the type of pictures being produced, such as, for instance, 'Stalag 17,' 'Shane,' 'Come Back, Little Sheba,' 'The Caddy,' 'Roman Holiday' and 'Little Boy Lost.'"

Public acceptance, he noted, however, was not "a routine matter." It was the result of effective circulation of news that the screen was "offering the kind of entertainment that wasn't available any place

else but inside a motion picture theatre." This required powerful promotion by the company, Mr. Pickman stressed. It meant the use of radio, television, newspapers, national magazines and other media.

"We have learned how to handle our promotion activities in the new market so that the greatest possible returns are obtained," Mr. Pickman said, and cautioned also that the right kind of product must come from the studio. He predicted that pictures and promotional efforts to come, will equal those of the past year.

### List Films to Come

Some of the pictures to come, in addition to those listed pictorially, are:

"Red Garters," Technicolor, with Rosemary Clooney and Jack Carson; "White Christmas," Technicolor, with Bing Crosby, Danny Kaye and Rosemary Clooney; "Living It Up," Technicolor, with Janet Leigh; "Jivaro," Technicolor, with Fernando Lamas and Rhonda Fleming; "Legend of the Inca," Technicolor, with Charlton Heston, Robert Young, Yma Sumac, Nicole Maurey and Thomas Mitchell; "Knock on Wood," Technicolor, with Danny Kaye and Mai Zetterling; "Sabrina Fair," with Humphrey Bogart, Audrey Hepburn, William Holden and Walter Hampden; "Casanova's Big Night," Technicolor, with Bob Hope, Joan Fontaine, Audrey Dalton and Basil Rathbone; "About Mrs. Leslie," with Shirley Booth; "The Country Girl," starring Bing Crosby, Jennifer Jones and William Holden; "The Bridges at Toko-Ri"; "Rear Window" and "Strategic Air Command," both starring James Stewart and Cecil B. DeMille's "The Ten Commandments," Technicolor.

The vigorous character of the promotional activity Paramount has in store for the forthcoming year's feature product is exemplified by the tieup established with the U. S. Department of Defense for the November 24 gala world premiere at New York's Criterion theatre of Wallis' "Cease Fire," and the major cooperative program to assist in promoting "Elephant Walk," which has been set with the Tea Council of America.

Sponsor of the "Cease Fire" premiere will be Gen. Mark Clark, former Commander-in-Chief, United Nations Command, Far East. Subsequent distribution of the Korean War drama will be backed promotion-wise by the military.

The Tea Council as the public relations arm of the Tea Association of the United States will go all-out in publicizing "Elephant Walk," filmed to a large extent in the jungle tea country of Ceylon, via coast-to-coast television and radio programs, magazine and newspaper advertising campaigns, and dealer displays in every tea outlet in the country.

### Buildup Effective

The buildup on other forthcoming Paramount pictures, completed and in production, has been equally effective. "Ulysses," for instance, enjoyed considerable newspaper and magazine publicity while it was in production in Italy and the Mediterranean, and the same can be said for "Casanova's Big Night," "White Christmas," "Red Garters," "Forever Female," and others made in Hollywood. Each picture received intensified promotion as its title goes on the roster of productions set for release, and continues to receive it until it is withdrawn from release to the exhibitors of the nation.

Apart from the features it has scheduled for future months, Paramount has announced that it will release during the 1953-54 season some 60 one-reel short subjects and 104 semi-weekly issues of Paramount News.



**"FOREVER FEMALE":** Paul Douglas, William Holden, Ginger Rogers.



**"ULYSSES":** Kirk Douglas in the title role. Produced in Italy by Lux.



**"ELEPHANT WALK":** Dana Andrews, Elizabeth Taylor.



**"CEASE FIRE":** The United States Infantryman.



**"BOTANY BAY":** Alan Ladd, James Mason, Patricia Medina.



**"HERE COME THE GIRLS":** Arlene Dahl, Bob Hope.

# Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

WILLIAM GOETZ, who departed the Universal-International studio last week with all hands wishing him the best in whatever undertaking he chose for his next, promptly dispelled any uncertainty about his plans by announcing, last weekend, the consummation of a deal with Maurice Chevalier for the rights to the story of his life.

## Danny Kaye Will Portray Chevalier in the Picture

The agreement with the French entertainer whose American films set some spectacular grossing records in their day, and whose singing of a song in a film made it a hit overnight, includes Chevalier's approval of Danny Kaye as the player who will portray him in the Goetz production. (What Kaye can do with that assignment could launch a whole new Chevalier vogue.) It is also in the arrangements that Goetz and Kaye will skip over to Paris for a short meeting with Chevalier and that Chevalier will come here later to sit in with the writers of the script.

The start of the picture is set tentatively for next June, which allows plenty of time for getting it right, and of course for deciding on a distribution channel. This last little detail figures to be the smallest problem Goetz ever met up with.

LAST WEEK'S release by the Screen Actors Guild of a story to the effect that employment of actors in motion picture production in Hollywood is at an all-time low reflects a considered reversal of a public relations policy that had outlived its once substantial merit. The policy now abandoned by the SAG, and likely to be discarded in turn by other talent guilds, was of the stiff-upper-lip or pretend-it-isn't-there-and-maybe-it'll-go-away school, which has its usefulness in situations of short term distress but isn't famous for its curative characteristics.

## Employment Situation Is Considered Grave

The new policy is one of directness, realism and do-something-about-it, and although there appears so far to be a dearth of ways and means of doing that something it is no longer a secret to anybody that the employment situation is grave. Giving general circulation to that deplorable information may prove to be the first firm step on the road back.

The causes of the excessive unemployment prevailing in Hollywood are of several

kinds, not all of them inter-related. Just now it is convenient, as well as demonstrable, to attribute the production slowdown to the technological revolution which made many producers hold back to see which way the dimensional cat was going to jump. But the longer-standing explanation of depressed employment levels is the recent-year increase in what the guilds and unions call "run-away production," a somewhat calculated description of production abroad by American companies.

Whatever the causes, there is no lack of evidence to the effect that employment is low enough to threaten seriously the continued constant availability of that virtually unlimited pool of fine skills which has been perhaps the greatest single advantage the Hollywood producer has had over producers everywhere else in the world. That could deal the American production industry a deadlier blow than any it has experienced to date.

The Motion Picture Industry Council, comprising virtually all the trade organizations in Hollywood, is expected to complete late this month a careful survey of the employment situation together with an analysis of causes and, hopefully, with recommendations for steps to improve the condition. The least that such a canvass can produce is a clarification of the whole employment picture, which has become deceptively murky due to the overlapping of television-film production and theatrical-film production in a community formerly devoted exclusively to the latter, and that in itself should be of genuine value. But the odds against this or any survey resulting in an increase in employment are, in a word that even horse bettors don't like, prohibitive.

EXHIBITOR-distributor Robert L. Lippert says he's been hearing for years, directly and indirectly, about exhibitors in various sections of the nation wishing to pool some of their funds to finance production of pictures in their own right, and never has given serious credence to such intentions until now. The thing that made him change his mind on the matter was the manifestly earnest discussion of such a procedure which took place off the convention floor and on, during the recent TOA meeting in Chicago.

The difference between these discussions and others in similar vein heretofore, he says, is that the primary purpose, this time, is to prevent a product shortage widely feared by exhibitors faced with the necessity of running double bills and split weeks. He says the apprehension about product supply is grave enough in those quarters to move far-seeing exhibitors to entering production

## THIS WEEK IN PRODUCTION:

### STARTED (6)

#### COLUMBIA

The Miami Story

The Good Die Young  
(Romulus Film, England)

#### INDEPENDENT

Fire Over Africa  
(Hemisphere Prods., Columbia release, Technicolor, Spain, Eng.)

Khyber Pass (Edward Small Prod.)

#### MGM

Beau Brummel (Color, England)

#### WARNER BROS.

The High and the Mighty (Wayne-Fellows, Prod., Warner-Color, CinemaScope)

### COMPLETED (2)

#### UNIVERSAL-INT'L

Johnny Dark (Technicolor)

#### WARNER BROS.

Them! (3-D, Warner-Color)

### SHOOTING (19)

#### ALLIED ARTISTS

Ghost of O'Leary (Technicolor)

#### COLUMBIA

Black Knight (Warwick Prod., Technicolor)

#### INDEPENDENT

The Long Wait (Parklane Prods., Wide Screen)

Adios, My Texas (Edward Small, United Artists release)

Bronco Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, W-S)

Americano (Moulin Prod., United Artists release)

Duel in the Jungle (Moulin-Assoc. British, Technicolor)

True and the Brave (Technicolor)

#### PARAMOUNT

Legend of the Inca (Technicolor, Wide Screen)

Living It Up (Technicolor, Wide Screen)

About Mrs. Leslie (Hal Wallis Prod.)

White Christmas (Technicolor)

Sabrina Fair (Wide Screen)

#### REPUBLIC

The Outcast

Johnny Guitar (Tru-Color)

Echo Canyon (Technicolor)

Tanganyika (Technicolor)

Lucky Me (CinemaScope, WarnerColor)

A Star Is Born (CinemaScope, Technicolor)

on their own as a measure of protecting their businesses.

The probably impending shortage of product is possibly the direst danger foreseeable at this time, from the standpoint of the frequent-change exhibitor, but is by no means the only one. Already at hand and taking toll of the trade in all but the biggest theatres in the largest cities, says Mr. Lippert, is the leaping price range imposed by the zig-zag variations in attraction power of otherwise comparable pictures.

Citing records of his own theatres in northern California and Oregon, inclusive of drive-ins, he points out that the big successes knock over house records at upped prices but the pictures a cut below the best, or any number of cuts below, drop dead, so to speak, regardless of the theatre's significant return to standard prices. Thus, he quotes figures to show, the big ones eat up the little ones and the month winds up with

(Continued on page 35, column 1)



“BOYS,  
**CRACK**  
THE WHIP  
OF SHOWMANSHIP FOR  
Your  
Greatest  
Christmas  
And New Year  
Show From  
Paramount!

“**OPULENCE** is the million-dollar word to tag this terrific show. Just dig these satin-and-gold dungarees they’ve got *me* in! But what I like best are the girls, girls, girls!

“Paramount has really let go with everything they’ve got — stars and songs and sets, all so dazzling they’ve ordered extra prints so that theatres everywhere can play it for the holidays. It’s hot to book and sizzling to see, so

please turn the page....



# HERE COME

**ALL THIS, PLUS  
PARAMOUNT'S MOST  
INTENSIVE POINT-OF-SALE  
PENETRATION EVER...**

Giant promotion with local tie-in posters for stores in hundreds of cities. National advertising, radio and TV coverage, color newspaper ads and special accessories. Hard-hitting assistance all the way and all timed to grabbing top holiday interest. Paramount's most opulent Christmas-New Year attraction is backed by the smash campaign that will assure record results in boxoffice performance . . .



starring **BOB  
HOPE**  
**TONY  
MARTIN**

with **FRED CLARK**

# THE GIRLS

AND WHAT A  
HOLIDAY SHOW!  
IN COLOR BY  
TECHNICOLOR



ARLENE  
**DAHL**

ROSEMARY  
**CLOONEY**

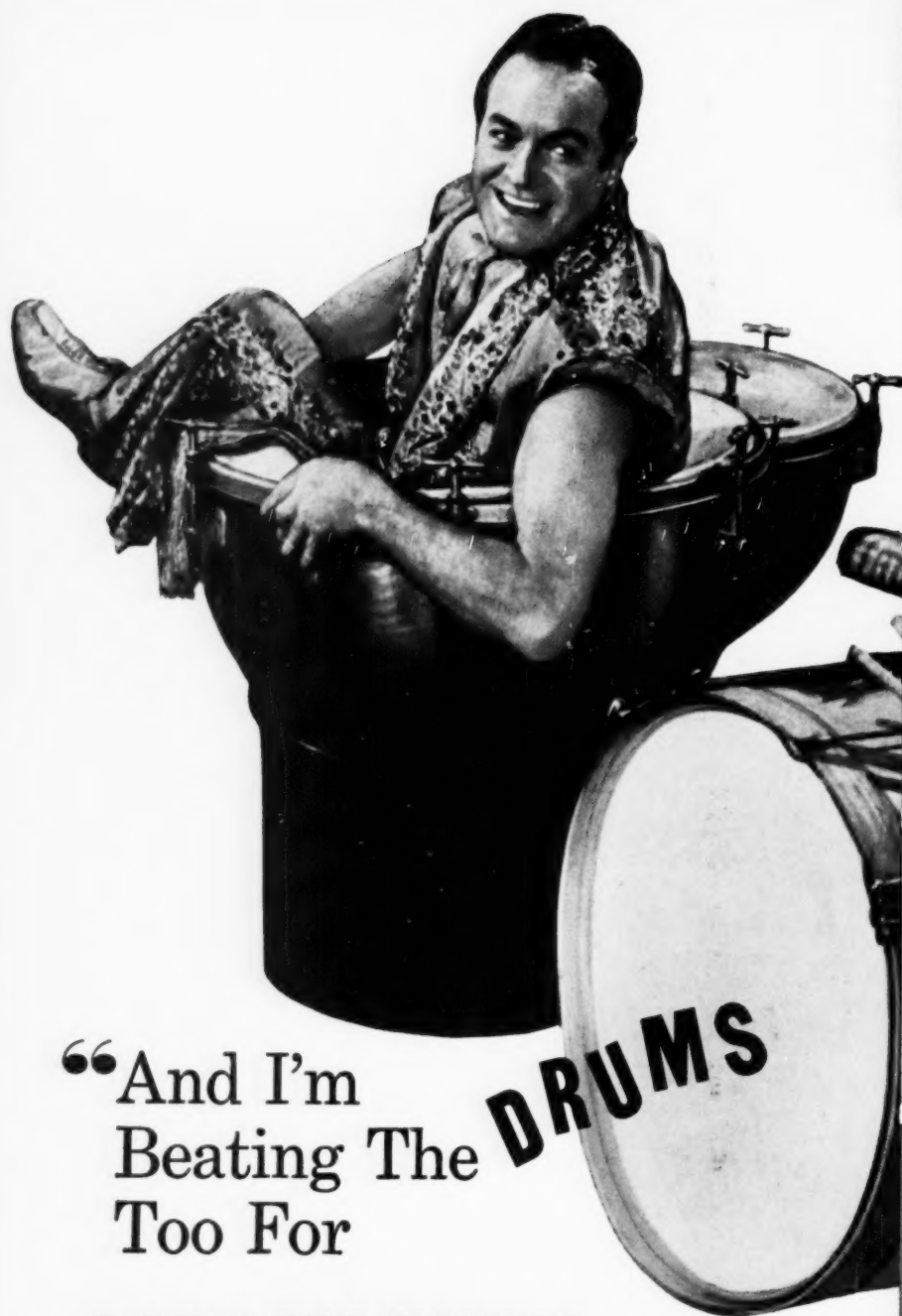
co-starring

Millard Mitchell · William Demarest

ROBERT STRAUSS · Produced by PAUL JONES · Directed by CLAUDE BINYON

Screenplay by EDMUND HARTMANN and HAL KANTER

AND THE  
MOST  
BEAUTIFUL  
GIRLS IN  
THE WORLD!



“And I’m  
Beating The  
Too For

**PARAMOUNT’S  
WORLD-BEATERS  
TO START  
1954...”**

PRINTED  
IN  
U.S.A.

**DEAN MARTIN and JERRY LEWIS**  
in Damon Runyon’s  
**MONEY FROM HOME**  
A Hal Wallis Production  
In 3-D • Color by Technicolor

**GINGER WILLIAM PAUL  
ROGERS • HOLDEN • DOUGLAS**  
in **FOREVER FEMALE**  
with James Gleason • Pat Crowley

**ROSEMARY JACK GUY  
CLOONEY • CARSON • MITCHELL**  
**PAT GENE CASS JOANNE  
CROWLEY • BARRY • DALEY • GILBERT**  
in **RED GARTERS**  
The Great American Musical • Color by Technicolor

**FERNANDO LAMAS • RHONDA FLEMING**  
in **JIVARO**  
in 3-D  
Color by Technicolor

**DANNY KAYE • MAI ZETTERLING**  
in  
**KNOCK ON WOOD**  
Color by Technicolor

**ELIZABETH TAYLOR • DANA ANDREWS  
PETER FINCH**  
in **ELEPHANT WALK**  
Color by Technicolor

For your Christmas-New Year show  
and every show in '54, book  
**PARAMOUNT NEWS**  
and  
**PARAMOUNT SHORTS**

## HOLLYWOOD SCENE

(Continued from page 30)

the profit-and-loss score just about where it would have been if there hadn't been a big hit picture played, with the disastrous difference that the customer has been unsold on the regular-attendance habit that was always the exhibitor's surest safeguard.

The business was never subjected to so many kinds of change at one time as it is undergoing now, Mr. Lippert observes, and while the business of operating a theatre was never so shot through with risk, it was never so interesting either. No pessimist he.

SIX PICTURES were started during the week, and two others completed, lifting the languishing production level to 25.

Wayne-Fellows Productions started "The High and Mighty" for Warner Brothers release. It is being shot in WarnerColor and CinemaScope, and has John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, David Brian and Robert Newton in a decidedly nameful cast. Robert Fellows is producer, and William A. Wellman is directing.

MGM began shooting "Beau Brummel" in England, in color, with Stewart Granger, Elizabeth Taylor and Peter Ustinov as principals. Sam Zimbalist is producing, with Curtis Bernhardt directing.

Hemisphere Productions, releasing through Columbia, is at work on a Technicolor feature, "Fire Over Africa," with Maureen O'Hara, Macdonald Carey, Binnie Barnes, Kieron Moore and Harry Lane in the cast. It is being produced in Spain and England by M. J. Frankovich, with Colin Lesslie and Montagu Marks as associate producers. Richard Sale is producing.

Edward Small is producing "Khyber Pass," directed by Seymour Friedman, with Richard Egan, Dawn Addams, Patric Knowles and Raymond Burr.

Gloria Grahame, John Ireland, Richard Basehart, Laurence Harvey and Stanley Baker are among the players in "The Good Die Young," a Romulus Films Production produced in London, with Lewis Gilbert directing.

"The Miami Story" is a Sam Katzman production for Columbia release. Barry Sullivan, Adele Jergens, Luther Adler and John Baer are in the cast directed by Fred F. Sears.

### Wallis Eliminates "Cease Fire" Controversial Words

Producer Hal Wallis has eliminated dialogue in "Cease Fire" to which the Production Code Administration objected. Mr. Wallis' appeal to the Motion Picture Association of America from the PCA's refusal to issue a seal, was rejected last week. The MPAA board after a screening in New York held the PCA ruling should not be reversed. Russell Holman, of Paramount, presented the appeal, and Gordon White, director of the Association's advertising code administration, presented the PCA's position. At issue were the words "hell" and "damn" used in three places.

## PLANNING NEW DRIVE FOR CEREBRAL PALSY



DISCUSSING the United Cerebral Palsy 1954 fund-raising campaign are William Clay Ford, left, national campaign chairman, and Leonard H. Goldenson, last week elected to his fifth term as UCP president. Mr. Ford is vice-president of the Ford Motor Company and Mr. Goldenson is president of American Broadcasting-Paramount Theatres. The men were photographed at the organization's fourth annual convention, in New York. UCP hopes to raise \$8,500,000 the coming year, Mr. Ford told delegates.

## Talks Firmly To the CEA

LONDON: For a second time in recent weeks, a firm stand by the Board of Trade has halted malcontent and maladroit tacticians of the Cinematograph Exhibitors Association. The occasion was a meeting here last week among CEA officials and the board's president, Peter Thorneycroft.

CEA obviously was hoping to get some eleventh-hour concessions for going along with the voluntary continuation of the Eady Plan, and made the suggestion that the scheme as it now stands might prove unworkable if box office business deteriorated any further.

In reply to which the BOT president said firmly that he could not accept any voluntary scheme produced by the trade which some exhibitors believed would not work. If that be the case, Mr. Thorneycroft declared, he had no alternative but to proceed with legislation forthwith.

Faced with such firmness in the Whitehall fastness the deputation had nothing to do other than retreat in order. The Agreement has now been signed by the presidents of the four associations and sent to the Board of Trade and the Chancellor of the Exchequer.

## Malco Buys TV Station

MEMPHIS: Saying that in time television will be a wonderful asset to movies, M. A. Lightman, Sr., president of Malco Theatres, Inc., this week announced that Malco had bought a controlling interest in a TV station. The station is WEHT, ultra high frequency, Channel 50, located between Henderson, Ky., and Evansville, Ind. Malco operates two theatres and a drive-in in Henderson and a theatre in Owensboro, Ky.

"Theatres have got to live with TV," said Mr. Lightman. "With wide screen and stereophonic sound, no television program can offer what the theatre can. Movies must make bigger pictures. Television is nothing but small movies, and it is teaching people to like movies from childhood. Television will be an effective means for us to sell our pictures. We can show scenes right in the home."

Mr. Lightman left this week for a European vacation which will include a conference concerning production with Lester Cowan in England.

### William F. Rodgers Leaves Loew's, Inc., March 1, 1954

An agreement between Loew's and William F. Rodgers, former Loew's sales manager and now company consultant, under which the termination date of Mr. Rodgers' employment contract has been advanced to March 1, 1954, has been filed with the Securities and Exchange Commission in Washington. The agreement, in the form of an amendment to Mr. Rodgers' contract, which went into effect December 19, 1951, was made October 19, 1953, the SEC was informed. The March 1 termination date, it was stated, will be put into effect instead of the previous termination date of July 26, 1954.

### MGM International Meets In Belgium Next Week

MGM International will hold a convention in Brussels and Antwerp, Belgium, beginning Sunday. Arthur M. Loew, president, will preside, assisted by David Lewis, regional director for Continental Europe, and Samuel N. Burger, general sales manager. The personnel, 40 in number, from all countries west of the Iron Curtain, will screen product, discuss sales policies, and also the company's drive to install wide screens in European theatres.

### Fred M. Mohrhardt Dies; Paramount Treasurer

Fred M. Mohrhardt, treasurer and member of the board of Paramount Pictures, died at his Larchmont, New York, home November 14, at the age of 61. He was with the company 34 years, becoming controller in 1933, and treasurer in 1946. He leaves his widow, a son, Fred, Jr., and a brother, Emil.

# BRITISH WEIGH SPONSORED TV

## *White Paper to Parliament Outlines Principles of Suggested Legislation*

by PETER BURNUP

**LONDON:** An outline of the principles of the Government's proposed legislation for the introduction of commercial television here in competition with the British Broadcasting Company monopoly, was presented to Parliament in a Government White Paper late last week.

The basis of the proposal is that responsibility for programs will rest not upon the advertisers, but upon station operators. In other words, there will be no commercial program sponsorship in the accepted sense.

### *Planning Safeguards*

In consequence to the already voiced, widespread public apprehensions, the Government acknowledges the necessity of establishing safeguards against possible abuses. Accordingly, it proposes the creation of a controlling body in the form of a public corporation owning and operating transmitting stations and other suitable assets, which will lease broadcasting facilities to privately financed companies which will provide the programs and obtain revenue from advertisers.

Such an arrangement, the Government claims, offers adequate scope for the participation of private enterprise and at the same time ensures effective control of the air. Initial capital to finance the setup would be provided by Treasury advances repayable from revenue derived from contracts with the program firms.

The proposed system of control is an involved one. For example, it includes the right to call for program scripts in advance and could regulate the advertising intended for telecasts. On the other hand, the system is "flexible." It contains provisions for enforcement of the regulations, an ultimate sanction being the right to revoke an operator's license held in reserve.

### *Now Is a Monopoly*

Admitting that Britain's present broadcasting system constitutes a monopoly in the realm of ideas, the Government proposes to permit programs to go on the air which include discussions of subjects within highly controversial fields, for example, religion and politics. However, such programs will be subject to close supervision of the suggested public corporation.

The Government is satisfied that despite the currently overcrowded channels it will be practical to allot two channels to the new corporation, beginning with London stations, and possibly including two other large popu-

lation centers also. These stations would be small and, it is estimated, the initial cost would be around £500,000.

Three objectives are claimed by the Government for its policy. They are:

**It introduces an element of competition which will enable private enterprise to play a larger part in the development of television in the United Kingdom.**

**It reduces to a minimum the Government's financial commitments.**

**It permits proceeding cautiously in a new field and safeguards a medium of information and entertainment from the risks of abuse or a lowering of standards.**

The Government anticipates the necessary legislation on the statute books next summer, in which case the proposed alternative programmes would be on the screens before the end of 1954.

It is stated in authoritative circles that the Government aims at keeping to a minimum the governing rules and the extent of day-to-day interference by the corporation with the programme companies. It is considered preferable that the practice should be worked out through informal contact between the corporation and the companies themselves.

It is understood that, so far, the number of applicants for advertising time has been between 80 and 90. No advertising will be permitted in the course of any given programme. The ratio of advertising allowed will be in the order of three, four or six minutes per hour and will be sited at the beginning or end of a programme.

### *See Small Attraction*

It has been suggested that unless advertisers were allowed to sponsor, that is, to control the programmes that went out over the air with their advertisements, TV would have little attraction for them as an advertising medium. The Government, however, has consulted representative advertising bodies on the point and is satisfied that separation of advertisements from the programmes would not prejudice the financial success of the new service.

General feeling here is that after so much horse-trading and huckstering by interested parties the Government has produced an exceedingly milk-and-water scheme. Certainly it has to an extent spiked the guns of the Labour Party and other opponents of unfettered competition by making it clear that commercial TV will not be run on chimpanzee level. Advertisers on the other hand may well ask where is the advantage to them? Said one recently: All we're offered is a second cousin to the BBC.

Film exhibitors are adopting a wait and

see attitude. They believe that with all the hedging-in restrictions imposed by the Government the rival TV service may well not make a greater dent in their business than has the BBC up to date.

One point, however, in regard to films still requires to be clarified. It is known that a considerable portion of the new programmes will be composed of film and that American interest have a considerable volume of TV film available for sale here. Equity already talks of the peril of "dumping" to the detriment of its members.

### *Finance Bill to Parliament*

The National Film Production (Special Loans) Bill has been presented to Parliament and formally read a first time. It is understood that the second reading was set for November 20.

The bill extends the power of the National Film Finance Corporation to make loans for a further three years from March 9, 1954, thereby amending the original act under which the Corporation was set up in 1949. But it contains also an unanticipated provision empowering the corporation to accept shares or debentures in any company to which it has made loans but which cannot repay them "without harmful consequences to the film production industry."

Mr. James Haldane Lawrie, managing director of the corporation, is resigning his post "in order to interest himself more directly in film production." He was appointed chairman and managing director of the interim National Film Finance Company in 1948. When the National Film Finance Corporation was set up by Act of Parliament he became its managing director.

Prior to that, Mr. Lawrie's whole working career had been devoted to banking operations including the administration of Governmentally controlled corporations like the Industrial and Commercial Finance Corporation designed to stimulate post-war financing of industrial undertakings. Mr. Lawrie was Sir Wilfrid Eady's nominee to the Film Finance post.

Mr. Lawrie has made no precise announcement of his production plans except to say that he did not propose becoming a producer himself. He is, he says, exploring the position, adding that he has in mind forming a company which would give the same sort of service as the corporation hitherto has done and recruiting other producers to work with his company.

### *See Production Upsurge*

With the future of Eady and the continuance of the N.F.F.C. now assured a considerable upsurge in production plans is to be discerned here. It now seems likely that more than sixty films will emerge in 1954.

Metro's "Julius Caesar" got off to a wholly remarkable press reaction here. On the morning after the private view, all the popular dailies gave ecstatic praise to the picture in display space—contrary to usual practice this side—featuring two-column stills. The film opened at Paramount's 1,128-seat Carlton theatre and has since played to standing-room-only business.



# IMAGINE! "QUO VADIS" IN WIDE SCREEN FOR XMAS!

***All the Glory and Grandeur of the World's Greatest Spectacle Even Greater Now in Wide Screen. A Perfect Holiday Attraction!***

## **Imagine! In Wide Screen!**

Triumphal return of Roman legions with shackled captives, to the acclaim of hundreds of thousands. ★

## **Imagine! In Wide Screen!**

City of Rome burned to the ground while the tyrant Nero watching, sings and plays his lyre. ★

## **Imagine! In Wide Screen!**

Marcus races in his chariot to rescue Lygia from the flames. ★

## **Imagine! In Wide Screen!**

Mighty giant Ursus wrestles in the arena with a maddened bull, to save Lygia, tied to a stake.

## **Imagine! In Wide Screen!**

The half-crazed Emperor and wicked Empress entertain hundreds with all-night palace feast and orgy. ★

## **Imagine! In Wide Screen!**

Marcus rouses the masses to fury against Nero; the attack on the palace; the death of Nero and the Empress. ★

## **Imagine! In Wide Screen!**

Hundreds of captive Christians driven into the Circus Maximus, to be torn apart by ravenous lions.

# SEE YOUR M-G-M BRANCH NOW FOR HOLIDAY BOOKINGS!

**Showmen! Get the Big Press Book! A Wonderful Opportunity!**

# The National Spotlight

## ALBANY

The trend toward extended runs and special prices was accentuated when Fabian's Palace held over "The Robe" for a third week. The Stanley Warner Strand is scheduled to play "How To Marry A Millionaire" for three weeks, at advanced scale, and the Stanley Warner Ritz presented "Martin Luther" advanced scale. . . . Manager William With said that "The Robe" was the first film to be shown for three weeks in the 22-year history of the 3660-seat Palace. . . . Variety Club will elect a new 11-man crew Dec. 15. The crew in turn will choose officers for 1954. . . . Local men attending TOA convention in Chicago were: Harry Lamont, president of the Albany area affiliate; Lewis A. Sumberg, executive director; Sidney G. Urbach and Jack McGrath. Frank Park, owner of the Park, Cobleskill, also was present.

## ATLANTA

The Village theatre, Raleigh, N. C., has installed a Miracle Mirror Screen; according to manager P. N. Nance. . . . Bill P. Cumbaas, general manager of the MCM theatre in Florida, has announced the company has purchased the Priest theatre building, High Springs. The company has rented the theatre for several years. . . . The Palm drive-in, St. Petersburg, Fla., has opened. The 400-car theatre is owned by H. J. Knight, theatre owner from Columbus, Ohio. . . . John L. Damum, has been appointed manager of the Florida theatre, Haines City, Fla. . . . Allan Armstrong has been appointed manager of the Colony theatre, Winter Park, Fla. . . . Miss Betty Landers, secretary, Monogram Southern Exchanges is back at her desk after a visit to Columbus, Ga. . . . Mrs. Mary Giunn, formerly with Columbia Pictures, died at her home here after a long illness. . . . William Wilson has been named manager of the New theatre, Clearwater, Fla. (He was former manager of the Pine Hill drive-in. The theatre is owned by the Baylan Theatres Corp. . . . The Cypress drive-in theatre, Port Tampa, Fla., has reopened after being closed several weeks after the big hurricane.

## BOSTON

Harry Goldstein, 31 years as a film salesman, 27 years with RKO Pictures, has sent in his resignation effective December 5. He will now devote his full time to his soft drink machine business. . . . A permit to build a 500-car drive-in in Quonset Point, R. I., has been granted to Joe Stanzler who now operates the Boro drive-in, North Attleboro, Mass., near the R. I. line. It will be ready for a spring opening. . . . Affiliated Theatres is now handling the buying and booking for the Egleston Square and the Fairmont, Hyde Park, formerly operated by American Theatres Corp. . . . The South Station theatre, closed since 1950, was re-

opened on November 13 by Maynard Levin and continues to be a newsreel theatre. . . . Two new drive-ins are under construction for Redstone Drive-in Theatres. One is in West Roxbury for 850 cars and the other is in Burlington, Mass. Both will be ready for June openings.

## BUFFALO

Vincent R. McFaul, general manager, Shea Theatres in Buffalo, Lackawanna and Niagara Falls, has fully recovered from a recent operation in Sisters Hospital and now is resting up a few days at home. . . .

## WHEN AND WHERE

**November 22-24:** Annual convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

**Nov. 23-25:** Motion Picture Industry Council of Canada and the National Committee Motion Picture Exhibitors Association of Canada meetings, King Edward Hotel, Toronto.

**Nov. 25:** Canadian Picture Pioneers' award dinner, Royal York Hotel, Toronto.

**Nov. 25-26:** Film industry trade show, King Edward Hotel, Toronto.

**Nov. 26:** Annual meeting, Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

**December 1-2:** Kansas-Missouri Theatres Association, annual convention, Kansas City.

**December 7-8:** Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

**December 7-9:** Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

**December 14-15:** Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

**February 2-4:** National Drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

**Feb. 2-4:** Annual meeting, Independent Theatres Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

**Feb. 5-6:** National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

"The Robe" is now in its seventh week at Shea's Buffalo. . . . There was a very colorful Hollywood type premiere of the city's second CinemaScope show, "How to Marry a Millionaire," in the Century theatre. . . . Richard T. Kemper, Dipson zone manager, is being congratulated for a great job as ringmaster of the Circus Saints & Sinners Fall Guy show last Saturday in Kleinhans Music Show. Charles B. Taylor of UPT was chairman of the publicity committee. . . . "The Song of Bernardette," is being revived at the Hippodrome in Niagara Falls. . . . While working here on "The Joe Louis Story," Max Miller, U-A exploiter, was able to also sell a lot of tickets for Tent 13, Variety Club of Philadelphia Charity Campaign. . . . Phyllis Rosenberg has succeeded Carol Kenny as secretary to Harry Kerson, Monogram exchange manager. . . . The Paramount exchange staff threw a birthday party in honor of city salesman Mike Jusco and contract clerk Gloria Picerno.

## CHICAGO

Fred Du Von, formerly associated with Essaness Theatres and more recently with Balaban and Katz at the Central Park, has joined the managerial staff of the Clark theatre. . . . H. and E. Balaban's Bryn Mawr is launching an all-request policy, with pictures to be chosen by polling the theatre's patrons. . . . Cinema Lodge, B'nai Brith, will hold its first annual square dance festival at the Congress Hotel, November 25. . . . Fred Wenker, RCA Chicago service manager, has been transferred to Florida to head the service dept. there. Frank Hamre of the Pittsburgh office will replace him in Chicago. . . . Elmer, Harry, and John Balaban journeyed to New York to join in the Pioneer testimonial dinner for their brother, Barney, head of Paramount Pictures Corp. . . . "Julius Caesar" has been booked into Shubert's Selwyn theatre on a two-a-day road show policy opening Christmas Day. . . . B. & K. executives had their heads together mulling whether to run "Kiss Me Kate," which opens at the Chicago Christmas Day, in 2-D or 3-D.

## CINCINNATI

The Dayton, Ohio Variety Club, Tent No. 18, has elected Robert Gump as chief barker for the coming year. Harry Good was named first assistant and Dr. A. J. Denlinger, second assistant chief barkers. William O'Donnell was selected property master and Paul Swinger sough guy. William Cleff is the international canvassman and Roy E. Wells the international officer. Abe Rosenthal and David Lutes were named to the list of directors and Thomas Ryan was reelected to the board. Father M. H. Hinesen is the new chaplain. . . . Local and area theatremen are not enthused over a ruling by local city authorities that Bingo

(Continued on page 40)

# A BIG M-G-M-MUSICAL!

# A BIG M-G-M COMEDY!

See Them Both at the Trade Shows!



## "GIVE A GIRL A BREAK" (Tech.) - NOV. 30

Showgirls on the make...in the gay, Technicolor musical that brings together those dancing Champions and delectable Debbie Reynolds at their tapping, titillating tops! 5 wonderful tunes by Burton Lane and Ira Gershwin! 7 song-and-dance numbers!

ALBANY	20th-Fox Screen Room	1052 Broadway	11/30	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/30	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/30	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/30	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/30	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/30	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/30	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/30	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/30	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/30	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	11/30	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	11/30	2:30 P.M.
CINCINNATI	RKO Palace Screen Room	16 East 6th Street	11/30	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/30	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	11/30	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/30	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/30	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/30	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/30	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/30	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/30	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/30	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	11/30	1:30 P.M.	ST. LOUIS	S' Renco Art Theatre	3143 Olive Street	11/30	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	11/30	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/30	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	11/30	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/30	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/30	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	11/30	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	11/30	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	11/30	1:30 P.M.

M-G-M presents Color by Technicolor "GIVE A GIRL A BREAK" starring Marge and Gower Champion • Debbie Reynolds with Helen Wood • Bob Fosse • Kurt Kasznar • Richard Anderson • Screen Play by Albert Hackett and Frances Goodrich • Story by Vera Caspary • Music by Burton Lane • Lyrics by Ira Gershwin • Directed by Stanley Donen • Produced by Jack Cummings



## "THE GREAT DIAMOND ROBBERY"-NOV. 27

\*(Except Jacksonville Dec. 2)

A new uproarious role in the career of the world's funniest man, Red Skelton. Now he's a nervous diamond cutter, and he cuts up plenty in a mad scramble of howls and hoodlums. Plus a gorgeous new leading lady, Cara Williams!

ALBANY	20th-Fox Screen Room	1052 Broadway	11/27	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/27	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/27	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/27	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/27	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/27	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/27	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/27	2 P.M.
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JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	12/2	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/27	1:30 P.M.
KANSAS CITY	Paramount Screen Room	1720 Wyandotte St.	11/27	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	11/27	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	11/27	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	11/27	1:30 P.M.

M-G-M presents Red Skelton in "THE GREAT DIAMOND ROBBERY" • with Cara Williams James Whitmore • Kurt Kasznar • Dorothy Stickney • Screen Play by Laslo Vadnay and Martin Rackin • Story by Laslo Vadnay • Directed by Robert Z. Leonard • Produced by Edwin H. Knopf

(Continued from page 38)

is both legal and permissible when it can be shown that the game is for charitable purposes and not for profit, which is contrary to a recent ruling by the state. . . . Theatre interests at Ashland, Ohio, have petitioned city council to repeal the three per cent admission tax, 75 per cent of which is derived from the theatres, with the balance of the collections from sports and similar activities. . . . A new corporation, known as the Granville Opera House Association has been formed to take over and operate the local Opera House, which is the only place in the town showing pictures on a commercial basis.

## CLEVELAND

"The Robe" is holding strong in its 6th week at the Hippodrome and "From Here to Eternity" after a record seven weeks at the RKO Palace, did excellent business at the Vine theatre, Willoughby and the Berea theatre, Berea, first houses to follow the Palace. Picture breaks Nov. 25 in 17 city theatres simultaneously. . . . "Julius Caesar" open Christmas Day at Loew's Ohio theatre under a two-a-day reserved seat policy, the Loew division office announces. . . . Irving Field, long identified with the industry as an exhibitor and associated in the theatre supply business, has leased the Cortland theatre, Cortland effective January 1. Mrs. Sue Ramsey, formerly lessee is moving to California. . . . Jack Lewis, erstwhile U-I salesman in Pittsburgh, has joined the local RKP sales force succeeding Gordon Campbell, who resigned to go with 20th-Fox in Detroit. . . . Lester Dowdell is back on the scene as Columbia booker after a four-month illness. . . . Florence Friedman of I.F.E. has set March 7 as the date of her marriage to Sam Harris. . . . Joe Robins, Warren and Niles theatre owner, left for his Miami winter home. . . . Louis Ratener, drive-in theatre operator and his family, departed for the Virgin Islands.

## COLUMBUS

"The Robe" in its first week at Loew's Broad drew the biggest gross at that theatre since the showing of "Gone With The Wind," said manager Robert Sokol. . . . LaMax theatre in Wilmington, Ohio, owned and operated by the McCoy family since 1912, has closed its doors to make way for a parking lot. Brent R. McCoy, part owner and operator, said the action was taken because admission taxes made it impossible to make a profit. . . . Sandra Ruvoldt, homecoming queen of Reynoldsburg High School, was named "Queen of Queens" in the annual high school contest held on RKO Palace stage. . . . Manager Walter Kessler of Loew's Ohio was awarded a plaque by the Columbus Fire Department for his contribution to the success of Fire Prevention Week. Kessler staged the "Miss Flame of 1953" contest at the Ohio. . . . Mayor Delmar Canaday of Pomeroy, Ohio conducted a raid on a bingo game at Sacred Heart Church auditorium in Pomeroy. He said the raid was conducted because "bingo is against a recent ruling of the Ohio Supreme Court."

## DENVER

Brad Clark, formerly with Armstrong Cork in the East, has been named head of the advertising and publicity for the Denver

Fox Inter-Mountain Theatres. He succeeds Paul Lyday, who is now managing the Tabor. . . . Russell Allen, Farmington, N. M., theatre owner, suffered a broken back when the pickup truck in which he was riding overturned. . . . John Peitroantonio, assistant booker at Paramount, has moved to Lippert Pictures as booker. The Paramount job went to Roy Bozarth, assistant shipper. . . . Ray Davis, chief Barker Variety Tent 37, attended the Variety meeting in Washington, D. C. . . . City manager changes in Fox Inter-Mountain Theatres include the resignation of Wm. Dollison at Pocatello, Idaho. He has bought two theatres in Billings, Mont. Robt. Sweeten, recently with Albuquerque Exhibitors, Albuquerque, N. M., has been given the Pocatello job. Robt. moves from Missoula, Mont., to Great Falls, Mont., and the Missoula job went to Conrad Sholhamer, who has been with Simons Amusement Co., as Wallace, Idaho.

## DES MOINES

An Iowa law used to refuse an operating license for the Charles City drive-in theatre has been declared unconstitutional by District Judge William P. Butler at Charles City. The ruling means that the Central States Theatre Corp., operators of the drive-in, may operate the theatre without further interference from the St. Charles trustees. . . . Mrs. Jennie Cowles has purchased the Strand theatre at Mystic from Mr. and Mrs. Al Coster. Mrs. Cowles plans to retain the same staff. . . . The Dana at Danbury has been closed. Manager Lew Ahlwardt says he has taken the step because of lack of patronage. The last show was a benefit performance for the Ray McNamara family. . . . Allen Gardiner, who operates theatres in Woodbine and Logan, was injured when his car struck a bridge on Highway 30 about three miles from Logan. . . . Robert H. Flauber, manager of the Clarion theatre at Clarion, is temporary manager of the Princess at Eagle Grove as well. He will fill in until a man can be found to replace former manager Owen Johnson, now in Des Moines. . . . The Colonial theatre at Hamburg has been leased to Bick Downey of Hastings, Neb.

## DETROIT

Balloons were released from Washington Boulevard to plug the United Foundation Annual Fund drive. To make the receivers more aware of the message, theatre tickets were attached by United Detroit and Co-operative Theatres. Winds, however, invalidated the Annie Oakleys by carrying them as far as Caledonia, N. Y., Hamilton, Ont., and East Lancaster, N. Y. . . . Ochs-Michigan has closed the Blue Water drive-in near Port Huron. . . . Former Parkside operator, Frank Oldham has moved to Ontario, Calif. . . . Candy Industry, sweet trade mag. carried a by-line piece by Loyal Haight of Butterfield. . . . Quarter of a century as an exhibitor was ended by death for Mrs. Eva Francis. Mrs. Frances operated the Lakeview in Suburban St. Clair Shores. . . . Called from the scene also was Jim Clark, 33, the owner of the Fort-Wyoming Drive-in. Clark was a part of a well known local theatrical family. . . . Milo Ehle, Dearborn, is back from Clearwater. . . . Saul Krim has been on another art picture hunt in New York.

## HARTFORD

Randolph G. Maller, formerly theatre manager in key Connecticut cities for Warner Bros. Circuit Management Corp., and more recently with the Selznick film interests, has joined Television Center, Hartford, TV sales, service and installation concern, as general manager. His younger brother, Tom, at one time manager of the Lenox, Hartford, is now working for a Brooklyn, N. Y., theatre circuit. . . . Eugene D. Jacobson, son of Morris Jacobson, general manager of the Strand Amusement Co., Bridgeport, Conn., and Mrs. Jacobson, will be married in December to Miss Joyce Bravender of Seattle. . . . Dr. and Mrs. Ben A. Vicas of Hartford, son-in-law and daughter of George E. Landers, Hartford division manager, E. M. Loew's Theatres, and Mrs. Landers, have moved to San Francisco, where Dr. Vicas will conduct a new practice. . . . Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres, New Haven, and Mrs. Brown are marking their 20th wedding anniversary. . . . Ralph J. Carenza, manager of the Bijou Theatre, Springfield, Mass., married Miss Elizabeth Cole.

## INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their next board meeting at the Hotel Lincoln here Dec. 1. Election of nine directors at large is on the agenda. . . . "The Robe" is still the city's leading box office attraction, in a sixth and final week at the Indiana. . . . Truman Rembusch, retiring ATOI president, is vacationing in Miami. . . . Marc J. Wolf, president of Y and W, is chairman of the cerebral palsy Celebrity Parade Telethon on WFBM-TV Nov. 28-29. . . . Wm. A. Carroll, ATOI secretary, reports a lively interest among state exhibitors in Boxoffice Television. . . . Tommy McCleaster, 20th-Fox district manager, and Norman Moray, WB short subjects sales manager, were film row visitors.

## KANSAS CITY

"The Moon is Blue," banned in Kansas City, Mo., and in the state of Kansas (which have censor systems), continues to show at theatres through the state of Missouri, usually at extended runs. And the play is running on the stage at the Resident theatre, Kansas City, Mo. . . . Mrs. Zella Faulkner, after a motor tour of several weeks with Mr. Faulkner is back at her tasks as assistant to George S. Baker, secretary of the Kansas-Missouri Theatre Association. . . . "Lili" has been held week after week, until now it is in its 27th week at the Kimo. . . . The Vogue, art theatre, is showing "The Titfield Thunderbolt". . . . "The Robe" is in its seventh week at the Orpheum, Kansas City. . . . Five drive-ins near Kansas City continue to operate daily; two, week-ends only; and one, occasionally. Weather has been mild. . . . William Luther, an Oregonian, recently for several years in the air force, is now assistant to Maurice Druker, manager of Loew's Midland.

## LOS ANGELES

Lloyd Ownby, National Theatre Supply president, and Bundy Smith, local manager, are back from attending the T.O.A. Con-

(Continued on opposite page)

(Continued from opposite page)

vention in Chicago. . . . The new manager of Marcal, Hollywood, is Jack White, formerly piloted the FWC Carmel and Four Star theatres. . . . Al Levoys has closed his Temple theatre, Glendale, and removed all the equipment. Owner of the property will re-equip the house and plans an early re-opening. . . . In town from the East was Joe Felder of Favorite Films. . . . Lynne Klar, IFE clerk, married Sydney Cohen at the Beverly Hills Plaza. . . . Dallas Day, of the Rodeo drive-in, Tucson was in town on one of his very rare visits to the Row. . . . At a regular meeting of the officers and stewards of the Film Row Club held at the Variety Club Rooms, tickets for the Christmas Dance at the Palladium December 8, were distributed to the membership. . . . The new La Mirada drive-in, owned by John Danz, opened on Nov. 11 featuring the world's largest out-door screen, 63 x 85 feet. . . . New employees who joined the Warner office were Theo Johnson and Gloria Barlow. . . . Gorman Heimuelier, Allied Artists booker, is resigning to represent a large frozen food organization with headquarters in St. Louis.

## MEMPHIS

Leon Roundtree, Holly Springs, Miss., president of Tri-State Theatre Owners (TOA), announces the program for the Dec. 7-9 annual convention of his organization at Hotel Gayoso in Memphis. . . . Speakers will include M. A. Lightman Jr., on drive-ins; Jim Barbary on TV advertising; M. A. Lightman Sr., leading an open discussion on print shortage and extended running time; M. S. McCord discussing small town operations and Herbert Barnett discussing TV engineering. . . . Variety Club of Memphis will have a general membership meeting Nov. 30 at a luncheon at Hotel Gayoso to elect officers for the coming year, chief barker M. H. Brandon Sr., announced. . . . Ollie Carroll bought Carroll theatre at Lobelville, Tenn., from Van Duncan. . . . J. D. Shepherd purchased Cozy theatre at Hazen, Ark., from Harold Clarke. . . . "The Robe," closing the longest run in Memphis history—five weeks and two days—at the Malco was still doing normal business during its last week at the theatre.

## MIAMI

Marty Wucher, manager of the Town, reports the acquisition of Buddy Walshon as his assistant and very enthusiastic patron reception to the opening of "Shark River." . . . Wometco's Theatre of the Air, WTVJ, was proud of the fact that the television equipment used in the props for the local filming of "The Miami Story" was that of their station. . . . The Mayfair hosted about 500 religious leaders of the community at a preview showing of "Martin Luther" recently. . . . Mack Herbert is back as assistant to Dick Treccase at the Surf. . . . Doug Fithian, Cine-Venture Pictures' director of cameras, was off to Adrian, Michigan for shooting on a documentary religious film. . . . Ed Melniker, chief Variety Club barker, presented the annual 'Great Guy of the Year' award to Sig Eisenberg, head of the 29ers organization for his "contributions to charity efforts and citizenship." . . . "Mogambo" was a holdover at the Flamingo and Florida.

## MILWAUKEE

Wisconsin's Variety Club, Tent No. 14, held election of officers this week electing Ben Marcus, S & M Theatres, as their chief barker. Other officers elected to serve for the coming year are: John Schuyler, Delft Theatres, 1st assistant; Jack Lorentz, 20th-Century Fox branch manager, 2nd assistant; Ed Johnson, Roosevelt theatre, property manager, and Harold Pearson, Allied's executive secretary, dough guy. Ben Marcus appointed Sam Kaufman chairman of the Heart Committee, the club's main sponsorship. . . . All film exchanges were closed here on Armistice Day. . . . The Express strike has handicapped the service of films here somewhat. Some towns in the state are receiving their films via buses while others have to do without. . . . "Kiss Me Kate" has been awarded to the Towne theatre, but will be shown in 2-D instead of 3-D. . . . Plans are being formulated in Marshfield to commemorate John P. Adler's 45th year in the industry. Mr. Adler owns the New Adler and Relda theatres in Marshfield the Adler in Neillsville, Wis., and the Rosa in Waupaca.

## MINNEAPOLIS

Cecil R. Hamers of Ray, N. D., will open his new Midway drive-in at Ray in spring. . . . Art Anderson, Northern prairie district manager for Warners, has been passing out cigars to announce the birth of his grandson, Michael Robert, last week. . . . The Rialto and Campus, neighborhood houses, are running occasional Swedish pictures now. . . . Installations of wide screens and CinemaScope have been completed in all houses of Eddie Ruben's Welworth circuit. . . . J. W. MacFarland, branch manager of National Screen, is recovering at home after being hospitalized with an infection. . . . E. Gutzman has reopened the Lake theatre at Prior Lake, Minn. . . . The State, St. Paul loop house, has adopted a new policy: two new shows (one always a Western) every day. . . . James Rangaard has installed new wide screens in his Gilles at Wahpeton, N. D., and his Staples at Staples, Minn.

## NEW ORLEANS

Mr. and Mrs. John Caldwell bought back the Royal, Bernice, La. from Wm. and Chas. Butterfield. Caddwells also operated theatres in Farmersville, La. which they sold about a year ago. . . . A. L. Royal, one of the principal stockholders in Panorama Pictures Corp. of Meridian, Miss., is in Hollywood to check on a rough cut of their first production "Jesse James' Women" which is being entirely produced in Silver Creek, Miss. . . . Theatre Service Company now handles the buying and booking for E. S. Corban's Royal, Winona, Miss. . . . The Joyce Theatre Gilsland, La. was sold to W. H. Pilcher, Minden, La. . . . Fannie Pastel, former Warner cashier, is back to relieve Gladys Gudrin who is confined to a hospital for surgery, and Mrs. June Kurz in same exchange will bid her fellow workers farewell November 27, to await a visit from the stork. . . . Exhibitors visiting accompanied by their wives included Mr. & Mrs. Gilbert Romero, Gil, Booker T and McComb, Lafayette, La.; Mr. & Mrs. Irving Zeller with their friends, Mr. & Mrs. John Walker & baby, Gonzales drive-in; Mr. & Mrs. John Caldwell, Royal, Bernice, La.

## OKLAHOMA CITY

"The Robe" is in its fifth week at the Criterion theatre, where it's drawing large crowds. . . . Will Rogers theatre, is now showing "The 7 Deadly Sins." . . . Plans for a statewide convention of theatre operators here December 7 and 8 were discussed Nov. 9 during a meeting of the board of directors of Theatre Owners of Oklahoma Inc., in the Variety club, Biltmore Hotel. H. D. Cox, Binger, board chairman, presided at the meeting. . . . Sam D. Brunk, a salesman for Paramount Film Distributing Co., here, Monday was elected chief barker by members of the Variety club, Oklahoma Tent 22. David Hunt, was named first assistant chief barker. Other officers elected were Ralph Drewry, Tulsa, second assistant chief barker; Paul Townsend property master, and Jess Bollman, dough guy. Named to the board of directors were Ed. Thorn, Howard Federer, Charles D. Fuller, and Guy Fisher, all of Oklahoma City and D. B. Terry, Woodward.

## OMAHA

F. A. Van Husan was proudly displaying his life membership card received from the Theatre Equipment Dealers Association at the Chicago convention for 38 years of service on the board before resigning last year when he disposed of his Western Theatre Supply Co. . . . "The Robe" tripled the usual receipts in its second week at the Orpheum. . . . Mr. and Mrs. Carl White of the Quality Theatre Supply visited their son, Carl, Jr., while attending the trade sessions in Chicago. Young White is stationed in Chicago in service. . . . Mr. and Mrs. Roger Bickford are taking over management of Mrs. Neil Munkres' Chief theatre at Weeping Water. . . . Mons Thompson has sold his theatre at St. Paul to Dick Marvel of Arcadia. . . . Mort Eichenberg, Jr., who left his job as RKO salesman when the Korean war started, has been separated from the Army and will be a salesman with United Artists in Minneapolis. . . . Charles Lorenz, in the Metro shipping department 25 years, died after several weeks illness.

## PHILADELPHIA

Sue Marcia Davidoff, daughter of Lou Davidoff, general manager and film buyer for the A. M. Ellis Theatres, and Harold Rosenthal, a law student, announced their engagement. . . . Lou Formato, MGM branch manager, is the new president of Motion Picture Associates, and Sam Diamond, 20th Century-Fox branch head, is the vice-president. . . . Voters in Quakertown, Pa., finally approved Sunday movies after the issue has been twice defeated on the ballot in 1934 and again in 1947. Sunday movies was approved in adjoining Richland Township in 1949 and a drive-in movie was built there this year. There are two movie houses in Quakertown. . . . The Ocean on Steel Pier, Atlantic City, N. J., with a capacity of 1,800 seats, has been renovated and will reopen on Nov. 26 as a joint operation of the Hollywood Theatre Circuit and the Ocean Theatre Company with Max Chasens named to do the booking and buying. . . . Eddie Muehleman, former Warner Theatres manager and now with the stagehands union, in the St. Agnes Hospital recuperating from a heart attack.

(Continued on following page)

(Continued from preceding page)

... Mort Lewis closed the Ventnor, Ventnor, N. J., for the winter season. . . . M. B. Comerford, Comerford Theatres executive, became the father of a son, John, born last week in the Mercy Hospital, Scranton, Pa.

## PITTSBURGH

"How To Marry A Millionaire," looks like another CinemaScope smash at the Fulton, where it opened to big business. . . . "This Is Cinerama" will hold a special premiere on Dec. 8 for the benefit of the local Children's Hospital, with the show opening to the public the following day in the Warner theatre. . . . Alec Guinness' "Captain From Paradise" has been snagged by the Squirrel Hill and will follow that house's "Mr. Potts Goes to Moscow." . . . "The Robe" rates a seventh week at the Harris, with the end of the run nowhere in sight, according to Harris officials, who predict that 200,000 persons will have seen it at that house. . . . The Art Cinema will drop its second-run policy, and feature foreign-made hits. . . . The local legit house, the Nixon, is huddling with MGM about bringing in "Julius Caesar" over the Christmas and New Year holidays. . . . "Sabre Jet" gets a Penn date, probably prior to the forthcoming opening of MGM's "Kiss Me Kate."

## PORTLAND

Business is perking at all first run theatres with raised admission prices no drawback. . . . Lippert's Holly theatre in Medford, Ore., shuttered this week while his Criterion house goes to a three-time-per-week change. . . . Big films will play the Esquire. . . . Guild manager Marty Foster & Century theatre manager Frank Breal have a hit on their hands with their first "live" attraction, *Liberace*. . . . Foster & Breal, co-owners of the 20th Century News theatre, have set a first run policy starting Nov. 20 with news as the second feature. . . . United Theatres chain owner, Al Forman, has also gone into the transient attraction business. He promoted the Spike Jones Show last month in four towns, and now has the Olson & Johnson Show lined up.

## PROVIDENCE

Loew's drive-in, at the Providence-Pawtucket city line, recently lost the use of a big display which heralded current and forthcoming attractions. Adjoining the entrance of the open-airer, the signboard—approximately 25 feet high and almost 50 feet long—came down when the owner of the property started construction of a group of stores and a bowling alley which occupy considerable land adjacent to the theatre, including that on which the display had been erected. . . . Incidentally, Loew's drive-in is currently operating only 3 nights a week, Fridays, Saturdays and Sundays. . . . "All The Brothers Were Valiant," a film inspired by the daring exploits of New England's own whalers of by-gone days, was premiered in Rhode Island at the Casino, Narragansett Pier, and the Strand, Newport, simultaneously Nov. 4. It opened Nov. 11 in this city at Loew's State. . . . The Johnston theatre, in Thornton, is featuring a Sea Spray hand-painted dinnerware deal as a patron inducement.

## SAN FRANCISCO

Jerry Zigmond, western division manager, United Paramount, was in town from Los Angeles to buy film November 12-14 and the big news here is the reopening of the 2135-seat State (closed since last December) with first-run pictures. . . . Mary Hennessy will handle publicity of the United Paramount house in addition to the chain's Paramount and St. Francis. . . . Sherrill C. Corwin, president, North Coast Theatres, now has executive offices at the United Artists theatre here, and, it is reported, he plans to spend most of his time in San Francisco. . . . John Miller, former manager, the Orpheum, will take over management of Cinerama when it opens Christmas Day. . . . Golden State Theatres are closing until Christmas their Rivoli, Berkeley and until January, the Daly City, Daly City. The circuit's Irving has gone on a 4-day-week, remaining open Monday, Tuesday, Thursday and Sunday. . . . The United Artists theatre has gone on a double-bill policy and the Esquire (both North Coast houses) has gone from grind to first-run with the first program, Nov. 24, "Joe Louis Story" and "The Fake." . . . Robert Broadbent will continue to manage the Esquire. The service personnel will be increased.

## TORONTO

A portrait plaque in bronze designed by the internationally-famous Canadian sculptor, Emmanuel Hahn, will be presented to John J. Fitzgibbons, president of Famous Players Canadian Corp., when he is honored as Pioneer of the Year, Nov. 25. . . . David Gordon has taken over an executive sales position with Cardinal Films. He was formerly with Biltmore Theatres Ltd. . . . A former member of the film industry is to be appointed Film Procurement Officer for the CBC-TV National Film Service to be operated under the jurisdiction of O. C. Wilson. . . . Six films are in production in Canada by Canadian film producers. . . . Jimmy Cameron, Famous Players Lakehead supervisor, was a speaker at a Port Arthur meeting of the Thunder Bay Life Underwriters. His subject, "No Axe to Grind." . . . Radio, television, press and film leaders will form a panel to discuss mass communications at the Unitarian Church. . . . C. Richard Stilwell, in 1951 managing director of Audio Pictures Ltd., has instituted an action against that company.

## VANCOUVER

A new 300-seat quonset-type theatre, the Avalon, was opened at Spirit River, Alberta. Owner is Mike Zenink and it's the farming community's first 35-mm house. . . . Henry Gnam opened his 400-seat Gem theatre at Coaldale in Southern Alberta. . . . Marvin Proudlock, of Empire-Universal, has replaced Roy Clouston as shipper at MGM. . . . A former theatre owner, A. Pearson of Merritt, B. C., is a new member of Empire-Universal staff. . . . Sylvia Donnelly is back in the Odeon-Vogue box office after a two-year absence. . . . Sammy Swartz, of the Longheed drive-in, has left for Moose Jaw, Sask., where he will look after the Phillit circuit houses. . . . Phil Sherman of Audio Pictures home office here, conferring with B. C. manager, Howard Boothe. . . . Wendy Cox, Orpheum usherette, is over in Korea with the Vancouver Concert Party entertaining Canadian troops. . . . Doris Walls is the new secretary at the Orpheum, replacing

Joan Edworthy, resigned. . . . Glenn Ireton, former WB publicity head in Canada, is now running a film trade paper in Tokyo.

## WASHINGTON

Jack Foxe, publicity director for Loew's Theatres in Washington, received a \$250 award for his promotional campaign on "Torch Song." . . . RKO Keith's brought back "Peter Pan" and two Disney short subjects for a very successful run. . . . Local F-13 elected George Sullivan, RKO, business agent; Max Rutledge, Columbia, president; Lillian Lee, Paramount, treasurer; and Judy Cohen, Allied Artists, secretary. Balloting for other offices will be held in December. . . . The Thanksgiving Day Football Game at Griffith Stadium sponsored by the Variety Club of Washington and the Armed Services, and featuring the Fort Belvoir Engineers vs. the Quantico Marines, will have all the military bands in a pageant, the WAVE Choral Group of Patuxent, and a big half-time show.

## High Court Will Not Hear Chicago Suit

WASHINGTON: The Supreme Court Monday refused to review a lower court decision which said that the RKO divorcee had changed the legal situation of RKO theatres in Chicago under the Jackson Park decree.

The appeal, brought by Florence B. Bigelow, grew out of the Jackson Park case. At the time the Jackson Park decree was entered, the Winston Theatre Corp. owned and operated the Grand theatre in Chicago. Winston was a wholly-owned subsidiary of RKO Theatres, which also owned the Palace theatre in Chicago.

In January, 1948, Mrs. Bigelow filed a petition charging RKO with contempt because of the way RKO pictures were being exhibited at the Palace. The District Court and the Court of Appeals upheld the charge. In that proceeding, an attorney representing Winston said the outcome of the Palace case would also bind the Grand.

In June, 1952, Winston asked the District Court to make a new ruling that the Jackson Park decree no longer covered it because of the later RKO divorcee. The District Court rejected this, but the Seventh Court of Appeals said that the RKO divorcee did change the situation. It held that the burden of proof was now on the Jackson Park to show that the conditions necessitating the original injunction still remained. Without such a showing, the decree should be modified, the Circuit Court held.

The Jackson Park appealed this ruling to the High Court, but the justices Monday refused to review the lower court decision. They gave no reason for their action.

Presumably the case now goes back to the District Court, where the Jackson Park can offer evidence to show that the injunction should not be changed.

## Allied Artists Now Official Firm Name

**HOLLYWOOD:** Monogram Pictures Corporation officially became Allied Artists Corporation last Friday when stockholders representing more than 60 per cent of the outstanding shares voted the name change and also approved the directors' recommendation that articles of incorporation be amended to permit increasing the number of \$1 par shares from 1,000,000 to 1,500,000. The stockholders reelected the entire board of directors.

In commenting on the corporate name change, Steve Broidy, president, said: "We wanted that name change because our company in its current type of production has gone far beyond that operation, profitable though it was, from which Monogram originally was established.

"Our company, as indicated by our recent financial reports, is forging ahead, and we have reason to believe that by following our plans for larger production with star names, we shall continue to operate with good profit.

"Right now we have the largest product backlog in our history, and in this we have such films as Walter Wanger's 'Riot in Cell Block 11,' producer Hayes Goetz's 'Arrow in the Dust,' the first picture we have made in Hollywood in color by Technicolor, and John Champion's production of 'Dragonfly Squadron' soon to be released. Filming has just been completed in England on 'The Ghost of O'Leary,' Technicolor, starring David Niven, Yvonne DeCarlo and Barry Fitzgerald, and produced by Mario Zampi.

"We have plans for other large-scale films. One is 'The Black Prince,' for which we have a CinemaScope commitment, to be filmed in Technicolor in England in co-operation with Associated British Pictures Corporation. 'The Annapolis Story,' to be filmed in color by Technicolor, with Walter Mirisch handling the production, is another in our program which will reflect our continued up-grading of product."

Mr. Broidy disclosed that operations of the company and its wholly-owned subsidiaries for the first quarter of the present fiscal year, which ended September 26, resulted in a profit of \$224,990 before Federal income taxes. This compares with \$125,897 for the corresponding period last year. Net profit after taxes amounted to \$98,990, which compares with \$68,897 a year ago.

### Film Editors Name Officers

Edward Powick has been elected president of Local 771, Motion Picture Film Editors, New York, IATSE. Other new officers are Leonard Hein, vice-president; Robert Dworsky, secretary; John Oxtan, treasurer; Charles Wolfe, business agent; Fred Edwards and Edward Wyant, Jr., sergeants-at-arms.

## People in The News

LACY W. KASTNER, vice-president of Columbia International in charge of Europe and the Near East and EMILIO LOPEZ, of the company's Buenos Aires branch, have been promoted in a realignment of the overseas personnel. The former will return to New York as assistant to JOSEPH A. McCONVILLE, president of Columbia International, while the latter will transfer to Spain as managing director. NICK P. PERV, European sales manager, succeeds Mr. KASTNER and EDMUND GOLDMAN, supervisor of the Philippines, Hong Kong and China, will take the LOPEZ position in the company's Buenos Aires branch.

E. V. RICHARDS, JR., former circuit operator, has been awarded a plaque in New Orleans in appreciation of his work as president of the Louisiana Purchase 150th Anniversary Association, which directed this year's celebrations.

RAYMOND M. MILES, assistant controller of Universal Pictures, has been elected controller and assistant treasurer, succeeding EUGENE F. WALSH, who has been elected vice-president and treasurer.

LARRY GRABURN has resigned as advertising and publicity director of Odeon Theatres of Canada.

IRA S. STEVENS has been elected treasurer of Cinerama Productions Corp., succeeding E. L. SCANLON.

FRANK BECKWITH has been appointed executive producer in charge of all commercial TV film productions of IMP, Inc.

DR. ALFRED N. GOLDSMITH, consulting engineer, and editor of the Institute of Radio Engineer's "Proceedings," will receive the founders' award of the unit.

### FCC Commissioner Sees Only 750 TV Stations

**BOSTON:** A Federal Communications Commissioner this week said he doubted there would be more than 750 television stations authorized and on the air "in the immediate future."

The statement came from FCC member John C. Doerfer in a speech here before the Radio and Television Executive Association. Mr. Doerfer said at present there are 275 UHF stations authorized, of which 99 are on the air. As of November 1, he said, there were 292 VHF stations under construction and 206 on the air. The total number of TV stations which the FCC could authorize, Mr. Doerfer said, would be 617 VHF and 1,436 UHF. However, he declared, he doubted that more than 750 would actually be authorized any time soon, based on pending applications and the Commission's current grant standards.

The FCC official also said he saw no reason why radio should not continue to prosper, despite TV competition. He also criticized industry officials who were suggesting that the Commission should minimize competition in the broadcasting field by restricting the number of its grants.

### Buffalo Club Will Salute Nikita Dipson's 40 Years

The 40 years exhibitor Nikita Dipson has served in the industry will be marked November 30 by a Buffalo film industry show in the Buffalo Statler, sponsored by the Buffalo Variety Tent. David Miller, manager of the Universal exchange, will be general chairman of the celebration dinner, and Myron Gross, of Cooperative Theatres, and Richard T. Kemper, zone manager of Dipson Theatres, are the co-chairmen.

## Trade Show This Week For Canada

**TORONTO:** Interest in Canada's first trade show in the motion picture field runs high, not alone for the fact that this is the first such show in Canada, but also because it gives exhibitors from every part of the country an opportunity to bring themselves up to date on the newest developments in the trade during the past year.

The show, to be held in Toronto at the King Edward Hotel, November 25-26, comes during the week of motion picture activity, the like of which has not been seen in these parts in the industry's history. It will be a week of meetings of exhibitors, distributors and meeting of the two segments in conjunction with each other. Many problems will be thrashed out. A highlight will be the presentation of the Pioneer of the Year award to John J. Fitzgibbons, president of Famous Players Canadian Corp. The award will be a portrait plaque in bronze designed by the internationally-famous Canadian sculptor, Emmanuel Hahn. Presentation will take place during a dinner held by the Canadian Picture Pioneers.

The trade show is sponsored by the Motion Picture Theatres Association of Ontario. Leading equipment and supply organizations will have exhibits, as well as a number of film companies. The latter are to be given an opportunity to display posters of their product in a special section. Handling the show are Gerald F. Fitzgerald and Robert McCulloch, son of the MPTAO president, Jack McCulloch.



...but one thing IS certain...

# COUNT ON I TO DELIVER...

**U-I Production to Go Up  
In '54 With 34 Features**

**Universal Will Release  
50 Shorts for 1953-54**

**HOLLYWOOD**—Exemplifying in concrete terms its faith in the future of the industry, Universal International Pictures has scheduled 34 features in Technicolor, for production beginning November 1.

The slate, disclosed by a series of high-level executives at the studio, was described as the biggest to be undertaken in the industry.

**U-I Hits Top Production  
Peak Since Early Summer**

**UNIVERSAL - INTERNATIONAL** has a mid-October production parade, the highest peak since early summer. The pictures in work. This is the highest peak since early summer. The pictures are in Technicolor, and the highest peak since early summer.

**U-I SCHEDULES  
34 PROD'NS  
NEXT YEAR**

With the majority of majors pulling in their production horns due to uncertainty of the business, Universal-International has announced that it will produce 34 features next year.

**High Court Agrees  
To Hear 'La Ronde'**

**U-I SCHEDULES 34 FILMS IN '54**  
22 in Technicolor Listed  
Production Policy  
s Rackmll

**U-I Sets 34 Pix  
For '54 Filming**

**MOTION PICTURE HERALD**  
**U-I ANNOUNCES  
34 NEXT YEAR**

**22 Technicolor Pictures  
Included in Plans for  
Year Beginning Nov.**

**U-I TO RELEASE 50  
SHORTS IN 1953-54**

**MOTION PICTURE DAILY**  
**22 in Color**

**34 Set by 'U-I  
In 1953-1954,  
Muhl Reports**

**Program Was Adopted at  
Top Level Coast Meet**

**HOLLYWOOD, Oct. 26.**—Thirty-four motion pictures, 22 of them in color by Technicolor, will be produced at Universal-International studios during the year beginning Nov. 1.

It was announced by Edward Muhl, vice-president in charge of production. From a standpoint of expenditures involved and scope of product, the new production schedule is the "best" undertaken by U-I in



Edward Muhl

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

## "None Of Us Is Alone In This Business"

ALFRED E. DAFF, executive vice-president of Universal Pictures, made the interesting point contained in the above editorial headline, in his address at the first session of the AMPA School, last week, and we thought it was particularly pertinent in this World Market issue of Motion Picture Herald, since he spoke also of the importance of the overseas outlet.

His point was that producers and distributors must expect nearly half of their income from foreign countries, if they are to create and market top-quality films for theatres here, and by the same token, our theatres must accept the international status of our business. We are not alone, in anything that we do, as showmen, anywhere in the world today. This Round Table desk has always tried to awaken the interest of our members in what is going on overseas, because it contains so much that is good and valuable in our weekly meetings on the all-absorbing subject of showmanship.

The bitter fact is that there are better showmen, if not more of them, over the border, than we'll find right here at home. Canada has enjoyed top business for the last several years, because Canadian showmen are on their toes, going somewhere and not waiting by the side of the road. They lead the parade, forward. Others in Britain, Continental Europe, South America, Australia, and elsewhere, put better campaign books on the table, as entries for the Quigley Awards, than originate with circuit and independent theatres here. Not necessarily more of them, but better showmanship.

There's another facet of the matter under discussion, that comes right down to the grass roots. Charlie Jones said it, in a recent conversation here in New York—that he was going to do more things cooperatively with neighboring showmen who surround his Dawn theatre, in the trading area of Elma, Iowa, local population, 800. Charlie says he will work out things with friendly and non-competitive managers in nearby towns so that various and sundry exploitation stunts can be developed for two or more

### YOUNG PRESIDENTS

The election of Walter Reade, Jr., as the new President of Theatre Owners of America, is another indication of the second generation of top-bracket executives in the film industry, stepping into the leadership of various branches in the footsteps of their famous fathers. It's a good sign of real promise for motion pictures.

Elmer Rhoden, Jr., who is 31, is film buyer for the Commonwealth Theatres in Kansas City, and important in the circuit's concession business. In the same way, young Jack Fitzgibbons, son of John J. Fitzgibbons, stepped into the concession end in theatres, and not only has Famous Players-Canadian as a customer, but also the competition in many places. Young Jack didn't work from the bottom up, he drilled his way in from the outside, and made himself the president of his own corporation, doing business across Canada.

Other sons of prominent fathers include Myron Blank, son of A. H. Blank, veteran circuit operator in Des Moines, Iowa; Ed Fabian, son of Si H. Fabian, of Stanley-Warner Theatres and Cinerama; John Rowley, son of E. H. Rowley, head of Texas United Theatres; young Tom Edwards, whose father is the Tommy Edwards we used to travel with on the convention circuit out in the mid-west, and others we will probably recall as this is written.

theatres by the same coverage, with each house getting its proper share.

The old, hard days of cut-throat competition may be left behind in the modern march for supremacy over television and new devices. We remember when we started in this business, that competition was really cruel, and that exhibitors were the toughest of competitors, when dealing with each other. They would stop at nothing, in those "good old days," to put the other fellow out of business.

¶ SPEAKING of competition, you've read the stories of proposed, or threatened, production in Hollywood by the exhibitor organizations, to obtain the kind of pictures they want, and to forestall a product shortage. Fact is, Hollywood would welcome any such procedure, and none of those interested would find any obstacle in the way, except the necessary production capital and the necessary know-how. There is no monopoly on brains in this business, and free enterprise obtains in Hollywood, and always has. Anybody can rent studio space, buy properties, engage talent and make films, to their heart's content, any time they wish.

And they might learn something else to the advantage of the industry as a whole. Producers of motion pictures are not a separate kind or class—in fact, if the truth were known, most of the production sources were once in the exhibition field. Since Marcus Loew and Adolph Zukor were rivals within their own neighborhoods in New York, they and others like them have lead the way to the Hollywood studios.



¶ "A QUEEN IS CROWNED"—says Charlie Jones in a recent column, "Aisle Say" in the Elma, Iowa, New Era, and it is self-explanatory. The full-color record of the recent crowning of England's new Queen is not supposed to be film-fare in Iowa. "We know that many of you will probably think this is from hunger, but here is one of the great stories of this generation; it is tremendously awe-inspiring, and we are proud to be able to present it to those who want to see ALL of the pageantry and splendor of the ceremony, a most worthwhile movie. Excellent shorts will make a pleasing program. We feel the women of this community will be very interested in this picture. Everything, just as it happened, with explanations by Sir Laurence Olivier." Even J. Arthur Rank doesn't know how much this means in Iowa, and we didn't know until we read it in the New Era. —Walter Brooks

# Promotion Ideas from Overseas

## Variety to Offer Pictorial Proof of Showmen Skills



The lobby display leaps at you, as promotion for Columbia's "Man in the Dark" at the Chaleim theatre, Bangkok.



Reasonably authentic "Eskimos" on the streets of Mexico City, for Abbott & Costello's "Lost in Alaska" at the Real Cinema theatre.



Ingenious ballyhoo for "Affair in Trinidad" on the boulevards of Paris—the dummy apparently operated the tiny car, but the real driver, and "voice" were concealed in the back seat.



Streetcar ballyhoo for "House of Wax" at the Palace theatre, Basil, Switzerland; and at right, tall promotion for the same picture at the Eros theatre, Bombay.



The BEST thing tha t

“The Bes  
of Our

...The MOST honored

...t ever happened ...

t Years  
Lives”

picture of our time.

## South Africa SkyPremiere For "Moon"

A. J. (Jim) Stodel, general manager for African Consolidated Theatres, Ltd., Johannesburg, South Africa, sends his campaign on "The Moon Is Blue"—which he calls "Operation Moon-Flight—A Sky Premiere" of the picture, with the cooperation of Pan-American Airways, held on October 3rd, at the Jan Smuts International Airport, in Johannesburg, with the Minister of Transport and many distinguished guests. The field was decorated for the occasion, beginning at the gates, with signs indicating "This way to the Sky Premiere."

And the crowd at the airport was something they are still marveling about, in South Africa! It was the biggest, highest and handsomest exploitation stunt of all time, on this far-away continent. The airlines gave out window stickers in advance to bring their own people through the police lines. The newspapers gave it extraordinary publicity in two languages—and we quote *Die Transvaler*, which said "Premiere Van Film In Vliegtuig Hoog in Lug"—and that's a top headline. We won't attempt to detach any of the many photographs in the campaign book which is submitted in the Quigley Awards competition, because it would only ruin the book and you don't know any local officials, anyhow.

### Monroe, N. Y. Named For Marilyn Monroe

It might have been reaching for a promotion point, but Monroe, N. Y., a nice little suburban town just north of here, decided to change the name of the community for one day only, and prominent officials posed with paper cut-outs of the famous screen star, which isn't what you'd call everything that could be desired—but it accomplished the publicity mission. Pictures of the Mayor, the Postmaster, and other town officials with the paper Marilyn—are supported by good shots of the massed high school and parochial school band and the parade on Main Street, with nice high school kids having a lot of fun with the idea. Teen-agers have seldom had such a celebration in Marilyn Monroe, N. Y., nor any of its incorporated boroughs.

### "Prisoner of War" Day in Union City

Raymond A. Holley, Jr. who joins the Round Table at this meeting, from the Capitol theatre, Union City, N. J., sends very large display ads, with the Mayor's proclamation of "Prisoner of War Day" with the route of the parade to the theatre. This is not only in line with national appreciation of this exploitation for "Stalag 17" in theatres, but it's way out in front, and from a brand-new member, too!

## SHOWMEN IN ACTION

Pearl Bryant's youngsters had a wonderful time at Schine's Federal theatre, Federalburg, Md., on Hallowe'en, for it's an old custom to go to the theatre in the best costumes, for sponsored prizes.

In Penn Yan, N. Y., another Schine manager, Irwin Promistel, tied up with the local committee to have the kids attend the Elmwood theatre for the annual judging on Hallowe'en.

L. J. Kane, manager of Sullivan's Crest theatre, Wichita, Kans., built an engaging front for "Mogambo" with all jungle backgrounds, to provide the proper atmosphere.

Jerry Baker, manager of the RKO Keith's theatre in Washington, who has it too good, with all those attractive visitors, entertaining pretty Myrna Hansen for a personal appearance with "The All American."

Ray Boyea, manager of the Broadway theatre, Newburgh, N. Y., used a cute baby picture to advertise "So Big"—and printed the copy in baby-talk, with a translation!

Joe Real, manager of the Stanley-Warner Midwest theatre, Oklahoma City, keeps up his contending for showmanship honors because he says he "hopes to crack the big deal" one of these days.

Al Dennis, manager of Skirball's Madison theatre, Mansfield, Ohio, had a cooperative tieup with a local bank and the Army Recruiting Service, for "Take the High Ground."

Ed Scandrett, manager of the Royal theatre, Woodstock, Ontario, submits his first entries to the Round Table, with good handling of "Shane" in lobby and window display.

Elaine S. George, owner-manager of the Star theatre in the little town of Heppner, Oregon, playing the Marciano-LaStarza fight pictures for an interested audience.

Robert Ancell, manager of the Palms theatre, West Palm Beach, Fla., is a new member of the Round Table, and a hard worker for Florida State Theatres in his resort town.

Vern Hudson, manager of the Capitol theatre, St. Catharines, Canada, had an interesting "wet paint" idea for the exploitation of "Dangerous When Wet," with the cooperation of a local dealer.

Bill Raulerson, manager of Stein's Royal theatre, Blackshear, Ga., is another new member of the Round Table who shows skill in making his own front display.

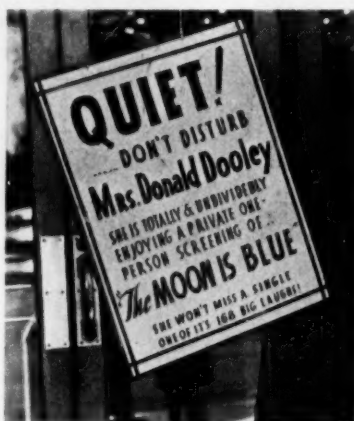
Gerry Collins, manager of Loew's Uptown theatre, Toronto, says we'll be hearing from him in the future. He's been sold on the idea of contending for showman's honors.

Lester Pollock, manager of Loew's Rochester theatre, files a few sheets of what the newspapers call "flimsy"—but it's his report of a substantial campaign on "Kiss Me Kate," which had a world premiere, upstate.

Frank Kovaletz, manager of the Paramount theatre, Wilkes-Barre, Pa., got his "Sabre Jet" engagement off to a flying start with a city-wide campaign that pulled all promotion stops.

Jay Golden, managing director, and Frank Lindkamp, house manager at RKO's Palace theatre, Rochester, had the privilege and pleasure of putting on a prime promotion campaign for "The Robe"—with distinguished guests present.

Chick Tompkins, manager of Andy Anderson's Starling theatre, Owensboro, Ky., sends regards to all "Knights of the Round Table" with news of his sensational drive-in operation. He will be remembered as a former district manager with Alex Manta.



J. P. Harrison, who is one of P. T. Barnum's kinsfolk down in Denton, Texas, got both radio and newspaper coverage for this stunt. The lady sat alone in the theatre, for a very private preview of "The Moon Is Blue"—and the announcer carried on a conversation for the radio audience, to convey her feelings about the picture. The Denton Record-Chronicle liked the notion well enough to make a news picture of the very special event.

## WILD WESTERN PREMIERE FOR "CALAMITY JANE"



The Black Hills premiere of Warner Brothers' Technicolor musical, "Calamity Jane" starring Doris Day and Howard Keel, was celebrated in the neighboring areas of Rapid City, Lead and Deadwood, in South Dakota, the locale of the film story.

In the upper picture, Dick Kline, general manager of Black Hills Amusement Co., greets Chief Dewey Beard, one of the only survivors of Custer's Last Stand, at the Elks theatre, Rapid City; and at the right, the Deadwood Coach is greeted by Charlie Kline on its arrival in Rapid City, for the premiere performance.

Below, Dick Kline greets Miss South Dakota, at the Homestake theatre in Lead; and at right, the citizens of Lead line up in front of the Homestake to see the visiting celebrities—and the picture with their famous backgrounds.

### Do You Like Our Theatre?

Morris Keppner and Barney Tarantul, partners in the Burnside theatre, East Hartford, Conn., are conducting a public relations poll of patrons, with cards distributed on which they can indicate their preferences and their complaints. "We will make corrections and additions to our policy as we receive these cards" says Keppner, "This is the only way of determining audience likes and dislikes, and we aim to find out."

### Kids Them for "The Caddy"

Harry Margolesky, manager of the Gables theatre, Coral Gables, Florida, set up a neat hole-in-one carpet golf game in his lobby, as exploitation for "The Caddy"—but the golf balls were loaded, and the game was aimed at the wise-guys who thought they knew the score.

### Norris Hadaway Obtains Newspaper Cooperation

Norris Hadaway sends tear sheets from the Alabama theatre, Birmingham, to show the extra-ordinary coverage given in a local campaign, "There's Nothing Like a Movie for Entertainment"—created by Lily May Caldwell, motion picture editor of the Birmingham News, and supported by highly attractive full-page, two-color advertisements placed by the major downtown theatres association in Birmingham. These proclaim, "In any dimension, making people happy is our business."

George Peters' completed campaign on "Torch Song" at hand from Loew's theatre, Richmond, after we had seen his proposal as an entry in Metro's "Lucky 7" contest.

## Sam Sings A 'Torch Song'

Sam Gilman, manager of Loew's State theatre, Rochester, must have been carrying a torch for Joan Crawford, for he certainly goes down the line, selling "Torch Song" in Rochester, and after we had advance knowledge of his "proposal" in Metro's "Lucky 7" contest, we are still admiring the way in which he did it. He says it was a world premiere, and it was handled like one. We don't know how old Sam is, nor Joan, and we remember both of them a long while now, but she looks good in tights. Makes good lobby display.


The Syracuse Post Standard gave Joan a color cover on their Sunday magazine, simultaneous with play dates, and the public responded to the idea that this was another dramatic picture comparable with "Sudden Fear"—and Joan's first picture in Technicolor. Excellent windows and merchandise tieups support the campaign as a whole, with both radio and TV—and then, more TV and (still reading the campaign outline) still more TV. Syracuse University, always on call for picture promotion, came through in style. A contest for amateur movie critics enlisted the enthusiastic co-operation of the student population, who wanted to tell Dore Schary their opinions.

## Bob Walker Has Luck!

Bob Walker, owner-manager of the Unitah theatre, Fruita, Colorado—a good member of the Round Table and contributor to "What the Picture Did for Me"—picked up our recent short subject issue of The HERALD, and found a cut illustrating Paramount's "Spotlights" a swimming pool scene, and in the foreground, two youngsters known in his little town, grandchildren of one of Fruita's foremost merchants. He says "These are the little things that give the small town showman an extra break"—and just when he's not looking for it, we might say.

"The Fruita Times" is a paper that Charlie Jones would like, and the local newspaper cooperation is something any manager would like, for it's real. We have some cute pictures of the local small fry in their Halloween costumes, and the big story in the Times, about it. Thing they like best about it, in Fruita, is that the kids call him Bob, and the theatre has the kind of a place in community affairs that does us proud, as an industry. If everyone could do as well, our troubles would be over, for our business future would be assured.

Alfred Loewenthal, manager of Skouras' David Marcus theatre in the Bronx, has arranged a new series of Saturday morning children's shows in cooperation with the Parent-Teacher Assn.



**MR. EXHIBITOR!**

**REPUBLIC HAS WHAT YOU  
WANT FOR YOUR PROGRAM**

**GREAT STARS! GREAT TITLES! GREAT STORIES!  
TOPS IN AUDIENCE ENTERTAINMENT!**

**FRANCES LANGFORD  
PHIL REGAN**

**I'LL REACH  
FOR A STAR**

Re-edited from  
"THE HIT PARADE"

**JOHN CARROLL  
SUSAN HAYWARD**

in  
**CHANGE OF HEART**

Re-edited from  
"HIT PARADE OF 1943"

with  
**GAIL PATRICK  
EVE ARDEN**

**MIDNIGHT  
MELODY**

Re-edited from  
"MURDER IN THE MUSIC HALL"

starring  
**VERA RALSTON  
WILLIAM MARSHALL**

**GALLANT  
THOROUGHbred**

Re-edited from  
"SOMEONE TO REMEMBER"

with  
**MABEL PAIGE  
JOHN CRAVIN  
DOROTHY MORRIS**

**STARS and GUITARS**

Re-edited from "BRAZE"

Co-starring

**TITO GUIZAR  
VIRGINIA BRUCE**

featuring

**EDWARD EVERETT HORTON**

Guest star

**ROY ROGERS**

**STAND UP  
AND SING**

Re-edited from  
"EARL CARROLL'S SKETCHBOOK"

starring  
**CONSTANCE MOORE  
WILLIAM MARSHALL**  
with **BILL GOODWIN**

## STARDUST and SWEET MUSIC

Re-edited from "CALENDAR GIRL"

starring

JANE FRAZEE  
WILLIAM MARSHALL  
GAIL PATRICK  
KENNY BAKER  
VICTOR McLAGLEN

## FLAME OF SACRAMENTO

Re-edited from

"IN OLD SACRAMENTO"

starring

WILLIAM ELLIOTT  
CONSTANCE MOORE

## DENNIS O'KEEFE CONSTANCE MOORE in MOONSTRUCK MELODY

Re-edited from

"EARL CARROLL VANITIES"

featuring

EVE ARDEN

## UNDERGROUND SPY

Re-edited from

"THE RED MENACE"

with

ROBERT ROCKWELL  
HANNE AXMAN  
BETTY LOU GIBSON

## JAMES DUNN MONA FREEMAN in TOUGH GIRL

Re-edited from

"THAT BRENNAN GIRL"

co-starring

WILLIAM MARSHALL  
JUNE DUPREZ

## WILLIAM ELLIOTT JOHN CARROLL CATHERINE McLEOD in THE TEXAS UPRISING

Re-edited from "THE FABULOUS TEXAN"

with

ALBERT DEKKER • ANDY DEYNE

## LOST PLANET AIRMEN

Re-edited from

"KING OF THE ROCKET MEN"

featuring

TRISTRAM COFFIN  
MAY CLARKE

## ROMANCE and RHYTHM

Re-edited from "THE PARADE OF 1941"

starring

KENNY BAKER • FRANCES LANGFORD  
JOHN HENBERT • MARY BOLAND  
JOHN MILLER with PATSY KELLY  
OVAL DEVEREUX • STERLING HOLLOWAY  
and featuring BOBBAN MINNITICH and  
THE HARMONICA RASCALS

## KING OF THE RACETRACK

Re-edited from Frank Borzage's

"THAT'S MY MAN"

starring

DON AMECHE  
CATHERINE McLEOD

## CORPORAL DOLAN GOES A·W·O·L.

Re-edited from

"BENEFICIAL" with

starring

EDDIE ALBERT  
FAY MARLOWE  
GAIL PATRICK

## VERA RALSTON in WINTER SERENADE

Re-edited from "LAKE PLACID SERENADE"

featuring

EUGENE PALLETTE • VERA VAGUE  
ROBERT LIVINGSTON • STEPHANIE BACHELOR  
Guest Star  
ROY ROGERS

## CALIFORNIA OUTPOST

Re-edited from "OLD LOS ANGELES"

starring

WILLIAM ELLIOTT  
JOHN CARROLL  
CATHERINE McLEOD  
JOSEPH SCHILDKRAUT

## RULES OF THE

# QUIGLEY AWARDS

**Q** TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

**QUIGLEY AWARDS COMMITTEE  
MANAGERS' ROUND TABLE**

1270 Sixth Avenue, New York 20, N. Y.

# Selling Approach

## ALL THE BROTHERS WERE VALIANT—

An MGM Picture. In color by Technicolor. All the adventure in the world—mutiny, typhoons, buried treasure! All the excitement in the world—man against monsters of the deep! All the romance in the world—brother against brother for a beautiful bride! With Robert Taylor, Stewart Granger and Ann Blyth, plus Betta St. John, Keenan Wynn—all-star cast. 24-sheet and other posters contain art materials for lobby and marquee displays in full color at low cost. A set of lobby door panels and special exploitation devices for theatre front display have been provided. Metro's new 8x10 color prints, a set of 12, make special lobby display to sell color with color. Giant two-color herald, as big as a newspaper, from Cato Show Print, at \$5.50 per M. Sample included in the pressbook. Many flags, banners, valance materials, to dress up your house. Metro's special novelties for this picture include a pictorial blotter, to print from your own mat, bookmark mats, and "Whaler's Club" membership certificates, from a mat, to give away to small fry. Newspaper ad mats are generally good, and in good variety, with the Metro invention, the 35¢ bargain mat for small situations, leading in values. It includes ten display ads, two publicity mats, and enough borders to give you a change of style. The large coloring mat, No. 5XB, is better than usual as bait for young artists, as a contest. Study your pressbook and note what first-run theatres do in the "Lucky 7" contest.

## SO BIG—Warner Brothers.

Edna Ferber's Pulitzer Prize novel—an important production starring Jane Wyman, in her finest performance since "Johnny Belinda." Make room in your memory—"So Big" is so tender . . . "So Big" is so exciting . . . "So Big" is so very big, as motion picture entertainment. The 24-sheet is a brilliant full-color flash that will make marquee and lobby display. Other poster sizes have similar quality. No herald listed, but you can print your own with an oversized newspaper ad mat. Most of these contain too much type for quick-reading, but try No. 401 or 402. Somehow, the nature and quality of this famous story, nor any of its atmosphere, seems to come through in any of the advertising or accessories. Just Jane, and that's all, if it's enough. A series of teaser ads are also type, but the ideas may suggest advertising off the amusement pages, in which case, you can set your ads without buying any mats. The 25¢ economy campaign mat is adequate, but not inspired. It supplies six ad mats and slugs, and two publicity mats, all good, and sufficient for small situations, at the price of a single mat. Giant books, for street ballyhoo, and book exploitation with retail stores, recommended because this is a book that millions will remember. A manager's letter of commendation is also suggested as your guarantee.

## CALAMITY JANE—Warner Brothers.

In color by Technicolor. Sure as shootin' you'll be rootin' for "Calamity Jane." It's immense—a stompin', a stampin' jumbo jamboree. The high, wide and happiest hit ever made, Doris Day and Howard Keel in the wild-and-woolliest wonder musical. Special 24-sheet design, with other poster materials have been planned to help you create marquee and lobby display. Use these cut-outs and get a maximum value at the least cost. Warners again supply their giant standee, 10-feet high, for \$11.50 and it is a real bargain. Newspaper ad mats are amusing and sell the happy musical comedy setting, with a set of advance teasers that will serve many purposes. The complete campaign mat at 35¢ from National Screen has everything for small situations. There are many music tieups, with eight published songs, and a new Columbia record album. Columbia furnishes their own counter cut-out standee to music stores. The coloring contest mats are bigger and with better opportunity than usual, for kiddies. No herald, but you can print your own with a cooperative advertiser, and the other accessories are generally good, and interesting. Publicity mats, included in the campaign, will put over comedy in the picture.

## SEA OF LOST SHIPS—Republic.

Frozen hell of the North Atlantic, where daring men gamble their lives to conquer the danger of the sea. Made with the sponsorship of the U. S. Coast Guard, who extend their cooperation to the theatre manager in exploitation tieups for local playdates. Contact your Coast Guard at district and regional offices listed in the pressbook. No posters larger than the 6-sheet, and all are crowded with type and credits, but you can contrive some cut-outs for lobby or marquee display. A mat for a flash circus herald will be supplied gratis from Republic, in New York. Newspaper ad mats are in the frozen-Atlantic theme, and are numerous and varied in size, for your choice. The economy campaign mat, which sells for 35¢ as Special Mat No. 1 at National Screen, is not illustrated by itself in the pressbook but it contains six ad mats and two publicity mats that are shown separately, and it is a real bargain for small theatres. Promotion is generally along school lines, and with the Coast Guard.

FOR FAST SERVICE PLUS QUALITY  
Get Your SPECIAL TRAILERS from  
**FILMACK**  
Try Us On Your Next Order!  
1327 S. Wabash Ave. CHICAGO  
630 NINTH AVE. NEW YORK

**\$23,402**

**THE**

**BIGGEST**

**WEEK'S BUSINESS IN THE  
HISTORY OF NEW YORK'S  
575-SEAT SUTTON THEATRE**

**ACCLAIMED BY  
PUBLIC AND PRESS!**

For booking information on this  
boxoffice champion — contact  
Buena Vista Film Distribution Co., Inc.  
1270 Sixth Avenue  
New York City

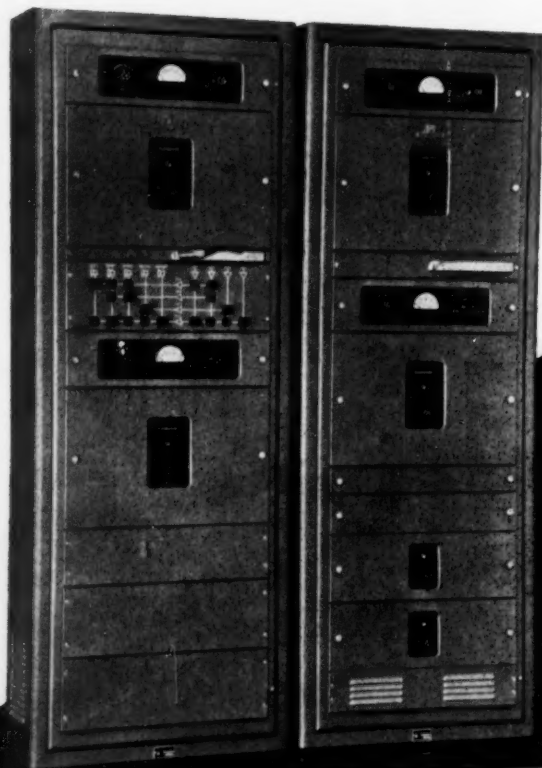
*Walt Disney's*

*The*  
**Living Desert**

**FIRST FEATURE-LENGTH TRUE-LIFE ADVENTURE • PRINT BY TECHNICOLOR**



## THEATRE EQUIPMENT KLANGFILM SYSTEM



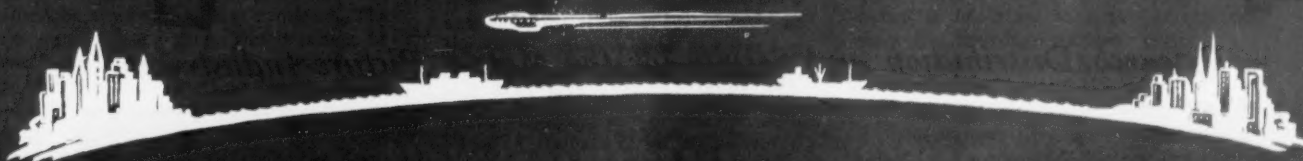
- CINEMASCOPE
- STEREOPHONIC SOUND
- MAGNETIC SOUND
- OPTICAL SOUND
- 3-D-FILM

Our building-block system  
permits application  
of all methods of picture  
and sound reproduction

TUF 12 E

SIEMENS & HALSKE AKTIENGESELLSCHAFT  
WERNERWERK FÜR RADIOTECHNIK · KARLSRUHE

*The*  
**WORLD  
MARKET**



FOR THEATRES OUTSIDE  
U. S. A. AND CANADA

## No matter what you need Westrex has it!

FOR STUDIOS  
EVERYWHERE

The stereophonic sound presentation at Carnegie Hall, New York City, in April 1940, was the first public auditorium demonstration of stereophonic sound. It was the result of years of research along this line by the Bell Telephone Laboratories.

**WESTREX THEATRE EQUIPMENT** provides quality presentation of stereophonic sound, 3-D films, and wide-screen projection.

**WESTREX MULTIPLE TRACK** magnetic recording equipment, using advanced techniques, is the accepted studio standard.

The complete Westrex theatre supply and service organization is the answer to every equipment supply problem for theatres in 62 countries outside the U. S. A. and Canada. Offices in over 100 cities are staffed with Westrex-trained engineers who have installed over 5000 Western Electric and Westrex Sound Systems, and who service our systems plus hundreds of installations of other makes.

For studios throughout the world, Westrex offers a full line of Western Electric and Westrex studio recording equipment and accessories to meet every photographic and magnetic recording and re-recording need. This equipment—like the Westrex Theatre Sound Systems—is the outcome of many years of research by Bell Telephone Laboratories and the Westrex Hollywood Laboratories.

### No one else serves the industry so well as Westrex



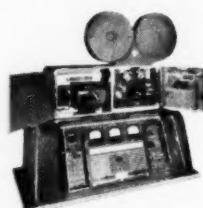
**SOUND AND PROJECTION SYSTEMS.** Academy Award Winning Hydro Flutter Suppressor is featured in Westrex Master, Westrex Advanced and Westrex Standard Systems.



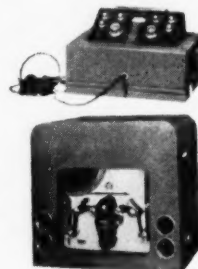
**AMPLIFYING EQUIPMENT.** Westrex Amplifiers, in power output ranges from 15 to 100 watts, are designed to give clear, undistorted reproduction even when operated at full capacity.



**LOUDSPEAKER SYSTEMS.** Designed for theatres of every size and shape, these systems are built around Western Electric loudspeakers for single or multiple installations.



**PHOTOGRAPHIC RECORDING SYSTEMS.** For outstanding results with either area or density recording, the Westrex line ranges from newsreel systems to de luxe studio equipment.



**MAGNETIC RECORDING SYSTEMS.** Magnetic recording on film offers maximum quality, immediate playback, reusable film, higher signal-to-noise ratio, and eliminates film processing.



**RE-RECORDERS.** The Westrex line provides facilities for 35mm and 16mm, 100 mil standard, 100 and 200 mil push-pull photographic, and also for magnetic film recordings.

*Research, Distribution and Service for the Motion Picture Industry*



# Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.  
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY  
WESTERN ELECTRIC  
EXPORT  
CORPORATION



# The WORLD MARKET

**ALL OVER THE WORLD** the motion picture industry is now aroused by the excitement of the new techniques. In only a few fortunate areas is business at the box office so good that any possibility of adding to the splendor of the screen may be regarded as superfluous. In most countries producers, distributors and exhibitors alike have been seeking means of increasing the public's acceptance of good films. The new dimensions of the screen and stereophonic sound—together with the stimulus they provide to make better pictures—offer the best hope for prosperity.

The film industry needed to be stirred from the technological rut in which it had slumbered since the advent of talking pictures a quarter of a century ago.

The current revolution of the new techniques once again has attested to the international character and interdependence of the motion picture industries everywhere. The post-war stimulus of 3-D film-making came from the British. CinemaScope is based on the anamorphic lens system of the French optical scientist,

Henri Chretien. Magnetic recording was made practical in Germany during World War II. Hollywood and leading national film capitals have adopted all these technical aids. Special lenses, sound systems, screens and polarizing viewers are produced in several different countries.

Even though commercial application of the new techniques up to now has been on a limited scale in relation to the total number of theatres of the world, it is certain that the screen has been freed from its traditional physical boundaries. Motion pictures of the future will be shown on screens wider than the 1.33 to 1 dimensions which prevailed universally for six decades.

With this, the eighth annual World Market number, The HERALD turns the spotlight of attention on the vital international trade in pictures, equipment and services. Never before has the world market been so important to every film producing nation. Despite the grave present problems the prospects are so favorable that everyone should face the future with confidence.

—Martin Quigley, Jr.

## OPTIMISIM IS ANTIDOTE TO PROBLEMS OVERSEAS

**D**OLLAR deficiencies, trade restrictions, tax burdens, scarcity of raw materials and manufacturing facilities, all inevitable results of World War II, continue to hamper the development of the world market for motion picture, especially with respect to the new film techniques.

This is the foremost impression one gathers from the reports on the film scene in 22 countries and three trading areas, detailed at length in the following pages. From Europe, where the war's physical effects were most devastating, The HERALD's correspondents report a general eagerness about the new changes coming out of Hollywood, but also a fear that hard-pressed independent exhibitors might very easily be put out of business by any revolution or evolution. The latter mean dollar outlays which cannot be borne immediately by most theatres.

In the Far East—sterling bloc countries all—and Latin America, the financial situation on the whole is not as critical as in Europe, although still far below a level necessary to insure a quick acceptance for any new projection which wins approval.

Generally, the interest in stereoscopic films has fallen off in all markets after several pictures have been shown—the pattern being that the initial attractions rack up

huge records and subsequent runs fall off sharply. It still is too early to see if these countries will show a revival of interest of 3-D—now becoming evident in the States—with the recent release of truly top calibre productions. Wide screen, as differentiated from CinemaScope or any other anamorphic process, has come into use in many of the

foreign markets, without exciting violent reaction either pro or con. As this World Market issue goes to press, the trade in all corners of the earth awaits the first "off-shore" reaction to CinemaScope, due to make its debut in London November 19.

Taxes, admission and other kinds, plague the industry in Great Britain, Denmark and Mexico, to name just a few, while government "aid" laws—their passage, expiration or mere contemplation—keep on tenterhooks the industries of France, Italy, Argentina and Mexico. Trade restrictions are omnipresent, with the possible exception of Switzerland and one or two Latin American countries, while the dollar shortage—dollars with which to buy new equipment—today looms as important as it has at any time since the immediate post-war period.

The HERALD reports, however, are marked by excitement, anticipation and optimism, especially in regard to local production. This includes the growing number of co-productions in Europe and distinct possibilities along those lines between European and Latin American producers. New German product has been found so healthy that it does not need quota protection; Holland is turning out features; Brazil's output is in-

(Continued on page 6)

### IN THIS SECTION

The most complete of its kind ever published, this eighth annual World Market Section of The HERALD covers up-to-the-minute developments with specific reference to the new screen processes in every country of the world where motion pictures are an important industry. Starting on this page are country-by-country reports, illustrated with production stills. Page 18 starts a series of illustrated features on theatres in foreign countries. The World Buyers' Index is in two sections, the Manufacturers, starting on page 28, and the Equipment Distributors, starting on page 38.

EQUIP YOUR THEATRE

# CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!

THE SENSATION OF THE  
---AND BE PREPARED FOR THE FUTURE  
IN ENTERTAINMENT

The Road



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U  
P  
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NOW FOR

COPE

THE INDUSTRY  
THE GREATEST HIT  
HISTORY

be.....  
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***and all the wonderful  
CinemaScope pictures  
being produced by  
M-G-M, Warner Bros.,  
Walt Disney, Columbia,  
Universal-International,  
United Artists and  
20<sup>th</sup> Century-Fox!***



From Brazil, "O Cangaceiro," produced by Vera Cruz Productions and starring Alberto Ruschel, and Marisa Prado.



A tense moment from Germany's "She Was Stronger," produced by Capitol-Film and directed by Wolfgang Liebeneiner.



Maria Schell and O. W. Fischer star in another German production, "While You Are Here," from Neue Deutsche Filmgesellschaft.



"The Peerless Beauty" is super-production from China, produced by Great Wall Movie Enterprises in Hongkong.



(Continued from page 3)

creasing. Also, in almost all cases, quality and the international market are being stressed as never before in history.

Country-by-country reports on the World Market, circa 1953-54, follow:

## CONTINENTAL EUROPE

Two major problems affecting the film industry in **DENMARK**, reports the HERALD correspondent, Borge Slot, will come up for consideration in the 1953-54 season. They are film rentals, now at 30 per cent and which American distributors in particular would like to see raised to 40 or 45 per cent, and the duty collected from exhibitors for the film fund. Exhibitors, who now are assessed film duty on earnings of 12,000 kr. and up, see hope of having that limit raised to 20,000 or 24,000 kr.

Danish film companies will have produced about 15 features this year, most of which are of the popular comedy or melodrama genre. There were, however, four particularly artistic successes: "Royal Visit," "Another Day Came," "A Matter of Life" and "Dangerous Youth."

Few 3-D films have been exhibited in Denmark and, with the exception of "House of Wax," none was a marked financial success. Mr. Slot adds that "Thunder Bay" was happily received exhibited on a panoramic screen and that interest is high in CinemaScope "but, on the whole, the trade is a little reluctant and awaiting further news from Hollywood."

"The passing of the new Aid Law in **FRANCE** is expected to keep the film industry afloat in 1954," writes Henri Kahn, the HERALD correspondent in Paris. "If it will do more than that remains to be seen."

Mr. Kahn continues: "It is a fact that without aid the industry would suffer. Most of the anomalies of the previous law have been taken out of the new one. This means that the industry, while receiving aid, will

not be able to lean too heavily on the law. The result should be slightly fewer pictures, but of better quality."

"On the exhibition side, the relaxing of controls and more freedom for exhibitors are expected to bring more people into the theatres. Attendances have fallen off mainly because the public found little of value."

Mr. Kahn writes that although 3-D has aroused much interest in France, pictures which require the wearing of spectacles are not popular. Some production in CinemaScope is expected locally and also an adaptation of a wide screen process, comparable to CinemaScope, but which does not require special lenses.

Volkmar von Zuehlsdorff, HERALD correspondent in Munich, reports that the film industry in **GERMANY**, in contrast to other German industry, "still is in an unsettled condition." There are too many film producing companies which are too small and too weak financially for long-range planning, says Mr. von Zuehlsdorff.

The industry is, however, trying to make the best of a bad situation. Fifteen million dollars have been set aside by the Bundestag as a guarantee fund this year. About 130 films are planned for the coming season, 80 of which will be backed by public guarantees. "While not all of these may come through," says Mr. von Zuehlsdorff, "the figure still is considerably larger than last season's total of 78." Foreign films to be offered should number about 350.

With the improved quality of local product, the screen time share of German product has increased to 38 per cent, equal to that of American films, the Munich correspondent reports. This automatically has made obsolete any plans for a quota system for Western Germany. Three-dimension and wide screen films are studied with interest, but, as yet, have caused no great stir at the box office. "Perhaps," adds Mr. von Zuehlsdorff, "because television has not yet become a threat in Germany."

He concludes: "Taking all in all, the

(Continued on opposite page)



An artistic success in Denmark, "Royal Visit" is a costume drama produced by Nordisk Film.



"Judge Thomas," starring Ton van Duinhoven and Johan Valk, is one of the new films from Holland.

(Continued from opposite page)  
 motion picture industry, once the fourth largest in the country, is looking forward with hope and expectation to a time when, relying on its own private initiative, it will resume its rightful position."

From **GREECE**, the HERALD correspondent, Basil E. Lambiris, writes that the quality and quantity of film production continued to improve this year as last. He also emphasizes that the average Greek film collects more money at the box office than a high-grossing import.

Greek theatre men are reported to be cautious on 3-D, still an unknown quantity to Greek audiences. There seem to be no plans whatever to produce any 3-D films locally. Of the nation's 320 theatres, only six—all in Athens—have made any equipment changes in line with the new techniques. Five have installed wide screens and one CinemaScope.

Admission taxes still plague the theatre owner in **HOLLAND**, reports HERALD correspondent Philip de Schaap. During the year, two features were produced ("Stars Are Shining Everywhere" and "Judge Thomas"), and 419 were imported, of which 294 were from the U.S. Although total theatre admissions decreased slightly, gross receipts actually were over the previous year. Television still presents no major problem to the film industry and, it is thought, should not present any serious competition for some time.

"In **IRELAND** the cinema still maintains its very strong position as the public's chief and favorite form of entertainment. There is no television and little likelihood of any for some years to come," according to Tom Sheehy, HERALD correspondent in Dublin.

Cinema attendance has remained steady, says Mr. Sheehy, as have prices, although overheads have risen sharply. The Government does not contemplate any increase in admission taxes.

Concerning new techniques, Mr. Sheehy writes: "The first showings of 3-D films aroused no more public enthusiasm than the premieres of good feature films. The public and press reception has been rather critical and the attitude toward further showings is lukewarm. Irish exhibitors who have seen wide screen express polite approval but do not consider that it would win increased box office in this country. Independent exhibitors in particular feel that structural changes needed in wide screen installations would impose a capital burden that would probably result in balance sheet deficits. They are confident, however, that even where wide screen is not feasible, it will give terrific impetus to improvement in projection techniques in ordinary theatres."

The HERALD correspondent, Albert D. Matalon, in **ISRAEL**, reports that the  
 (Continued on page 10)



"Our Times," from Italy, is directed by Alessandro Blasetti and stars Marcello Mastroianni and Lea Padovani. Lux Film is distributor.



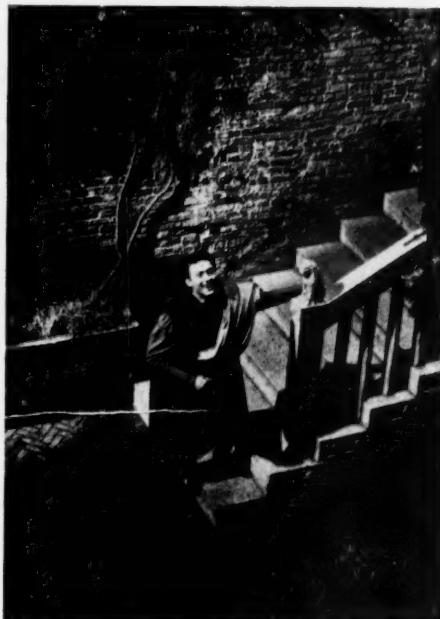
"Shadow on the Prairie," right, is a production from the National Film Board of Canada.



A Franco-Italian co-production from Italy. "The Age for Love" stars Marina Vlady and Pierre Michel Beck and Aldo Fabrizi.



From Italy, a drama entitled "Jealousy," produced by Excelsa-Minerva Film starring Marisa Belli.



From the new state of Israel comes a drama of present-day tensions called "Tent City."

British actor Lawrence Harvey stars in the Italian production of "Romeo and Juliet," after Shakespeare and in color by Technicolor.

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the highest quality product  
in an ever increasing quantity.

A challenge can only be answered by performance  
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in the history of this company.

A continuing flow of four or five top pictures a month.

**UNITED ARTISTS**



<b>ACT OF LOVE</b> Anatole Litvak Prod. Starring Kirk Douglas and Dany Robin Produced by Benagoss Inc.	<b>Adventures of ROBINSON CRUSOE</b> in PatheColor Starring Dan O'Herlihy	<b>ALEXANDER THE CONQUEROR</b> Color by Technicolor. Produced and Directed by Robert Rossen	<b>AMERICANO</b> In Eastman color, Widescreen Starring Glenn Ford, Arthur Kennedy
<b>BEACHHEAD</b> Prints by Technicolor Starring Tony Curtis An Aubrey Schenck Prod.	<b>BEAT THE DEVIL</b> John Huston's Production, starring Humphrey Bogart, Jennifer Jones, Gina Lollobrigida	<b>BRONCHO APACHE</b> Color by Technicolor, Widescreen Starring Burt Lancaster	<b>CAMELS WEST</b> in PatheColor. Starring Rod Cameron, Joanne Dru An Edward Small Production
<b>CANNIBAL ISLAND</b> in Color, 3-D. Starring Lex Barker An Edward Small Production	<b>CAPTAIN JAN</b> Based on the best seller Produced and Directed by Brian Desmond Hurst	<b>CAPTAIN KIDD'S SLAVE GIRL</b> in Color, Widescreen. Starring Tony Dexter. An Edward Small Prod.	<b>CHALLENGE THE WILD</b> in Eastman Color. Produced and Directed by Frank O. Graham
<b>CHIEF CRAZY HORSE</b> in Color An Edward Small Production	<b>CROSSED SWORDS</b> in PatheColor. Starring Errol Flynn and Gina Lollobrigida	<b>GILBERT AND SULLIVAN</b> Color by Technicolor. Starring Robert Morley, Maurice Evans A Lopert Films Release	<b>GOG</b> in SuperCinecolor, 3-D. Starring Herbert Marshall, Constance Dowling. Produced by Ivan Tors
<b>KHYBER PASS</b> Color by Technicolor Starring George Montgomery An Edward Small Prod.	<b>KING SOLOMON and his THOUSAND WIVES</b> in Color. An Edward Small Prod.	<b>MILLION DOLLAR DIAMOND</b> in 3-D. Starring Dennis O'Keefe Produced by Steven Pallos	<b>NEW YORK CONFIDENTIAL</b> A Greene-Rouse Production Presented by Edward Small
<b>OTHELLO</b> starring Orson Welles. Produced and Directed by Orson Welles	<b>OVERLAND PACIFIC</b> in SuperCinecolor, Widescreen Starring Jack Mahoney, Peggie Castle. An Edward Small Prod.	<b>PERSONAL AFFAIR</b> Starring Gene Tierney, Leo Genn, Glynis Johns A J. Arthur Rank Presentation	<b>RETURN TO TREASURE ISLAND</b> in PatheColor, Widescreen Starring Dawn Addams, Tab Hunter An Edward Small Presentation
<b>RIDERS TO THE STARS</b> Color Corp. of America. Starring William Lundigan, Richard Carlson, Herbert Marshall. An Ivan Tors Prod.	<b>RING AROUND SATURN</b> Eastman Color, 3-D, Widescreen With electrically animated puppets. A Nassour Bros. Prod.	<b>SCREAMING EAGLES</b> Starring Rod Cameron, Tab Hunter An Edward Small Production	<b>SITTING BULL</b> Color by Technicolor. Starring Dennis Morgan and Boris Karloff Produced by W. R. Frank
<b>STAR OF INDIA</b> Color by Technicolor, Widescreen starring Cornel Wilde, Jean Wallace Produced by Raymond Stross	<b>THE BAREFOOT CONTESSA</b> Starring Humphrey Bogart, Edmond O'Brien. Written, Directed and Produced by Jos. L. Mankiewicz	<b>THE CAPTAIN'S PARADISE</b> Starring Alec Guinness and Yvonne de Carlo. A Lopert Films Release	<b>THE CONQUEST OF EVEREST</b> Prints by Technicolor Full-length feature documentary
<b>THE FIREBIRD</b> Prints by Technicolor. Starring International Ballet and Opera Stars Produced by Sol Lesser	<b>THE GOLDEN MASK</b> Color by Technicolor. Starring Van Heflin and Wanda Hendrix Produced by Aubrey Baring and Maxwell Setton	<b>THE LONG WAIT</b> By Mickey Spillane. Starring Anthony Quinn and Peggie Castle Produced by Victor Saville	<b>THE MALTA STORY</b> Starring Alec Guinness A J. Arthur Rank Presentation
<b>THE MAN BETWEEN</b> starring James Mason, Claire Bloom produced and Directed by Carol Reed A Lopert Films Release	<b>THE MILLION POUND BANK NOTE</b> Color by Technicolor Starring Gregory Peck A J. Arthur Rank Presentation	<b>THE PURPLE PLAIN</b> Color by Technicolor Starring Gregory Peck A J. Arthur Rank Presentation	<b>THE SCARLET SPEAR</b> Color by Technicolor Starring Martha Hyer Produced by Charles Reynolds
<b>THE STORY OF WILLIAM TELL</b> PatheColor, in CinemaScope Starring Errol Flynn Produced by J. Barrett Mahon	<b>THE TIME OF THE CUCKOO</b> Color by Technicolor A Lopert Films Release	<b>THE WONDERFUL COUNTRY</b> Color by Technicolor Starring Gregory Peck	<b>TIMBUKTU</b> Color by Technicolor An Edward Small Production
<b>VERA CRUZ</b> Color by Technicolor, Widescreen starring Gary Cooper, Burt Lancaster A Hecht-Lancaster Production	<b>WAR CLOUDS</b> Color Corp. of America. Starring Rory Calhoun and Peggie Castle A Schenck-Koch Production	<b>WICKED WOMAN</b> Starring Beverly Michaels and Richard Egan. A Greene-Rouse Prod. An Edward Small Presentation	<b>WITNESS TO MURDER</b> Starring Barbara Stanwyck, George Sanders and Gary Merrill Produced by Chester Erskine

(Continued from page 7)

outlook there for 1953-54 is encouraging from the point of view of production "but more than a bit discouraging from the point of view of exhibition." While production expands "by leaps and bounds," exhibitors are hampered by a general high cost of living, making the entertainment budgets very tight, and recently by misunderstanding with customs authorities which prevented the clearing of a large number of American film imports. The industry is eager to introduce 3-D and wide screen in Israel but because of the equipment situation, it seems likely to be some time before it will happen.

"In **ITALY** the production of both feature films and shorts will be affected by the fact that the current law supporting native production will expire in the forthcoming year," according to Dr. Argeo Santucci, the HERALD correspondent in Rome.

Mr. Santucci says there is little likelihood that the subsidies will be continued in their present amounts and as a result of projected curtailment, a rush of new films is expected to be made in the first six months of the new year before the law expires. Needed capital is expected to be obtained in co-production agreements with France, Spain, Germany and Argentina. "No one doubts," adds the Rome correspondent, "that native production will drop to much less than 100 features a year, and limited to the more important companies, after the 1953-54 season."

"In 1953-54 the total gross income from films in Italy is expected to reach \$140,000,000," he continues. "This is an increase of about 7½ per cent over 1952. Total number of attendances is expected to jump to 760,000,000 from 738,000,000 the previous year, principally as the result of the opening of many new theatres in small central and southern Italian towns.

"Native production's share of the gross income is expected to increase to 35 per cent from about 30 per cent, while Hollywood's share may decline to 55 per cent from 60 per cent, depending on the extent to which 3-D and wide screen are introduced—the

latter processes seen as possibly greatly increasing U.S. revenue. 'Bwana Devil,' the only 3-D film released so far, was a big financial success.

"Total number of releases for the year will total about 550 films, of which 400 will have been imports. The average cost of feature films here next year will increase from about \$200,000 to \$300,000. Color films, which presently account for about 35 per cent of native production, are expected to make up about 40 per cent of the production schedule in 1953-54."

"Film production in **NORWAY** still is on a very modest scale but, with the aid of Government subsidies, six or seven films are expected to be made in 1953-54, reports Finn Nyman, HERALD correspondent in Oslo.

Three-dimension films have not had much of a success here," he continues, "either on the part of the public or the industry, partly because of the confusion in rental terms. So far, only two or three theatres are equipped for 3-D." As a result in the increase in rentals for American pictures, exhibitors are being much more selective about what they play. American pictures, however, are still the most popular, while an increasing number of good films are being received from France and Italy.

The film production outlook in **SPAIN** is somewhat better this year than last, according to Joseph E. Dorrell, HERALD correspondent in Madrid. In the two key cities of Madrid and Barcelona, American films occupy 45 per cent of the screen time, followed by 13 per cent for Spanish product, nine per cent British, six per cent French, nine per cent Italian, 16 per cent Latin American and two per cent from other nations.

As in many other European countries, 3-D has not been particularly successful in Spain, says Mr. Darrell. "Bwana Devil" and "Man in the Dark" drew well in their initial weeks but fell off sharply afterwards. Two Spanish-made 3-D films, one a program of shorts and the other a production of the "Swan Lake" ballet, were received

well by press and public. Most successful, however, has been the projection of standard films on wide screens, especially in the case of the showing of "Gone With the Wind."

From **SWITZERLAND**, Arthur Goepfert, HERALD correspondent, reports: "The general outlook for the coming season is good and nobody is worried, one way or the other, about new screen techniques.

"Theatre owners say that they are quite prepared to wreck their theatres making various installations if the movie makes it worth while, i.e. if enough customers show up at the box office. In the meantime, they watch and wait."

"Officials of film production companies in **YUGOSLAVIA** see little change in the outlook for the 1953-54 season," according to Stoyan Bralovic, HERALD correspondent writing from Belgrade. On the schedule of the six production companies for the coming year are 12 features, 50 documentaries and 60 newsreels. In addition there may be some co-productions with other countries. About the only change in the local scene will be a change in production costs—upwards, adds Mr. Bralovic.

Various schemes are under consideration aimed at reinforcing the Yugoslav industry, harmed to no little extent by the fact that the public much prefers even poor foreign features to average Yugoslav films. The producers now hope for increased Government aid in forms of subsidies.

## GREAT BRITAIN

by PETER BURNUP

Characteristically British caution marks the approach of exhibitors here to the impact of new screen techniques. Television undoubtedly has dented their business but not to any great extent. Indeed, after the initial savage assault of the new medium, the box office take has assumed a stable air.

The total number of admissions in the (Continued on opposite page)

Ibsen's "Lady of the Sea," produced in Argentina by Mapol and starring Zuliy Moreno and Alberto Closas.



In Italy, Ingrid Bergman, below, in "Journey to Italy," produced by Sveva-Junior-Titanus and directed by Roberto Rossellini.



A drama from Greece, "The Wind of Hatred," produced by Millas Film with Snaro Giouli and Georgio Foundas.



(Continued from opposite page)  
country's 4,534 theatres (total seating capacity 4,180,000) for the three months ended June 27, 1953, was 323,545,000, less than one per cent below admissions for the second quarter of 1952. That represents a gratifying improvement over the previous two quarters, when admissions were running at a rate of five per cent and six per cent, respectively, below those of the corresponding quarter of the year before. There are indications, moreover, that the position may still further improve in the last two quarters of 1953.

### Contributing Factors

Current wariness arises primarily in those circumstances but there are other contributing factors. Due to the crushing entertainment tax burden and in a lesser degree to the Eady levy, the fiscal position of many theatre men has deteriorated to a disturbing degree over the last three or four years.

They are loath to embark on heavy capital investment. They are disposed, moreover, to regard developments to date—3-D, CinemaScope *et al*—as possibly passing phases; feeling that the ferment of thought and discussion which Spyros P. Skouras in particular has provoked throughout the world may well lead to even more revolutionary processes.

Exhibitors feel no urgent need to panic toward a given system. Many of them, indeed, have melancholy recollections of the fate which overtook them in the early days of sound. Nevertheless, a refreshing, albeit to date minor, trend to improved and widened screens is to be observed.

About 700 houses—15 per cent of the total—have now been equipped with screens with wider aspect ratio than the conventional. The bulk of these have adopted a ratio of 1.65 to 1 and one consideration emerges in a recent survey which may well give concern to advocates of CinemaScope and similar processes.

### Making CinemaScope

It is reliably stated that less than five per cent of the country's theatres can take screens with ratios greater than 2 to 1 without extensive structural alterations. Nevertheless, following agreements between 20th Century-Fox and the Rank Organization, CinemaScope equipment is already being manufactured here by the Rank controlled British Optical and Precision Engineers, Ltd.

Taylor, Taylor and Hobson—a company within the B.O.P.E. group—have designed their own anamorphic lens covering focal lengths up to 53½ inches. These will have a list price of £550 a pair; nearly £100 below the current American price. Production of stereophonic sound equipment has been

begun by a number of concerns at prices ranging from £2,500 to £3,000. Arrangements are in hand for the manufacture here of CinemaScope screens, the first of which are anticipated to be available in March next.

Ten theatres are momentarily in process of equipment. All of them are in the Rank group, two in London and eight in key provincial cities.

Initial enthusiasm for 3-D projection here has largely spent its force. Less than 200 theatres have been equipped.

In the nine months ended September 30, 1953, motion-picture equipment to the value of £1,074,000 was exported from the United Kingdom. That is approximately £500,000 less than the comparable figure last year. The fall is attributed primarily to a shortage of sterling in the Continent of Europe.

## FAR EAST, AUSTRALIA

"The movie scene in **AUSTRALIA**," according to The HERALD correspondent in Sydney, Frank O'Connell, "should be no different in the next 12 months from its present quiescent state.

"Even CinemaScope will be quite a while getting beyond its first few openings. Television still is far away; the Royal Commission continues to hear evidence and will not present its report for some time, and when it does, the Government is not expected to act immediately. If the Labor Party gets into office next year—a strong possibility—a wider inquiry, including the film industry, has been promised.

"3-D has proved a dud in Australia. In major cities—the only places where it has shown—the response has been disappointing. Metro converted all their houses to wide screen, but results show this has not boosted box office or lengthened runs.

"Main trade worries for the ensuing 12 months: threatened product shortage; strong possibility of night racing as well as existing night trotting and night dog races; small or no entertainment tax relief; cost of installing new equipment if CinemaScope goes over big; and, last but not least, the attitude of longhair film critics in lowbrow Sunday press."

From **INDIA** The HERALD's V. Doraiswamy writes: "There is evident a refreshing change in the type of recent Indian productions, and if this tempo continues, the industry can look forward to a more purposeful and profitable year. It is unlikely, however, that India can regain her position as the second largest film producer in the world, which position was lost to Japan last year.

"The number of films to be imported next  
(Continued on page 14)



Gevacolor enhances the Kashmir locales in "Pamposh," said to be India's first full-length, neo-realist film.



From a recent Hindu production, "Bahar," a scene showing Miss Vyjayanthimala performing an Indian dance.



From Spain, "Path to the Kingdom," an Aspa-Master Films production, starring French actress Dominique Blanchard.



Above, a scene from "God's War," a production from Spain, produced by Aspa-Master Films and starring Claude Laydu.

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*Film*  
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PRODUCTIONS  
FOR THE  
1953-54  
SEASON**

HISTORY'S GREATEST ADVENTURE —  
PHOTOGRAPHED FOR LARGE SCREEN PROJECTION.

## ULYSSES

Color by **TECHNICOLOR**

**KIRK DOUGLAS**  
**SILVANA MANGANO**

Anthony Quinn

and with

Rossana Podestà — Daniel Ivernel — Jacques Dumesnil

Franco Interlenghi — Sylvie — Teresa Pellati

Directed by **MARIO CAMERINI**

Produced by **DINO DE LAURENTIIS** and **CARLO PONTI**

Distributed in the U.S.A. and Canada by

**PARAMOUNT PICTURES**

**A LUX FILM**

LARGE SCREEN PRODUCTION OF  
THE WORLD'S MOST FEARED INVADER!

## ATTILA

Color by  
**TECHNICOLOR**

**ANTHONY QUINN**

Directed by **PIETRO FRANCISCI**

An Italo-French Co-production

**LUX — PONTI DE LAURENTIIS — LUX COMPAGNIE**  
**CINEMATOGRAFIQUE DE FRANCE**

**A LUX FILM**

FILLED WITH ALL THE DANCE, MUSIC, BEAUTY OF  
THE MUSICAL CAPITAL OF THE WORLD!

## NEAPOLITAN CAROUSEL

Color by **PATHECOLOR**

Antonia — African Ballet of Kéïta Fodéba — Alberto Bonucci  
— Vittorio Caprioli — Maria Pia Casilio — Yvette Chauviré —  
Maria Fiore — French Can-Can — Grand Ballet of Marchese  
de Cuevas — Nadia Gra — Sophia Loren — Folco Lulli —  
Leonide Massine — Clelia Matania — Giacomo Rondinella —  
Paolo Stoppa

Directed by ETTORE GIANNINI

Choreography by Leonide Massine

A LUX FILM

A MAGNIFICENT ROMANCE WITH  
AN EXCITING ALL-STAR CAST!

## SUMMER HURRICANE

Color by **TECHNICOLOR**

ALIDA VALLI  
FARLEY GRANGER

Massimo Giratti

Heinz Moog — Rina Morelli

Directed by LUCHINO VISCONTI

A LUX FILM

SPECTACLE OF THE TIMES AND LOVES OF  
HISTORY'S MOST SEDUCTIVE WOMAN!

## THEODORA *Empress of Byzantium*

Color by **PATHECOLOR**

GIANNA MARIA CANALE  
GEORGES MARCHAL

Renato Baldini — Irene Papas

Carlo Sposito — Henri Guisol — Roger Pigaut

Directed by RICCARDO FREDA

A LUX FILM

In Preparation

ITALY'S FIRST CINEMASCOPE PRODUCTION!  
AN IMMORTAL ROMANCE!

## Judith and Holophernes

Produced in **CINEMASCOPE**

Color by **TECHNICOLOR**

SILVANA MANGANO  
YUL BRYNNER

Directed by JEAN NEGULESCO

Produced by DINO DE LAURENTIIS and CARLO PONTI

A LUX FILM



From France: Gerard Philip stars in "Les Belles de la Nuit" from Franco London Films.



Posa Films of Mexico is producing "El Sr. Fotografo" starring Cantinflas.



The classic "Heldi" has been made by Praesens-Film A.G. of Switzerland.



"That Gypsy Woman" comes from Avala Films in Belgrade, Yugoslavia.

(Continued from page 11)

year will be about the same as last, although their earnings may be up, because of the attraction of 3-D or wide screen. In the major cities, more and more theatres are equipping for the new techniques. Emphasis is being placed now on the need to expand the foreign market for Indian films.

"There has been no marked improvement in the film trade relations between India and **PAKISTAN**. More than 100 Indian features are reported to be lying in customs in Pakistan, keeping Pakistani theatres empty and depriving Indian producers of one-third of their revenue."

The **HERALD** correspondent in **NEW ZEALAND**, R. A. Usmar, contributes an optimistic report. Says Mr. Usmar:

"Exhibition prospects are sound, theatres are in A-1 condition, the general run of product is first class and the new presentation methods will undoubtedly attract much additional interest and patronage. Uncertainty in regard to the final method of presenting wide screen and 3-D films will react in some measure of confusion, but exhibitors have adopted a watch-and-wait attitude.

## LATIN AMERICA

"The difficulties which have been affecting the motion picture industry in **ARGENTINA** for over a year seem to be slowly clearing as a result of the improvement in diplomatic relations with the United States," says N. Bruski, the **HERALD** correspondent in Buenos Aires. More American films now are receiving exhibition permits. The remittance problem, however, remains unsettled.

Concerning Argentine production, Mr. Bruski writes: "While it is true some outstanding films have been produced here, most are of the mass-produced, quick payoff type which add little prestige to the industry." No 3-D films have been screened in Argentina yet.

There is optimism in the film industry of **BRAZIL**, reports **HERALD** correspondent R. Ekerman from Rio de Janeiro. Scheduled for production during 1954 are between 40 and 50 films, well above any total for any previous year. This also will ease the plight of exhibitors who are re-

quired to show one Brazilian picture for every eight foreign features shown.

Severe import restrictions have resulted in a sharp decrease in the number of new foreign films for Brazilian exhibition, especially American product. The import laws also have sharply curbed the import of theatre equipment, particularly projector carbons. For quite a while now, no import licenses for this material have been granted and stocks have reached an all-time low, threatening to force some theatres to close. In spite of this, the number of theatres is constantly increasing.

The past year has seen a tremendous increase in the number of theatres in **ECUADOR**, especially in the small towns, according to The **HERALD** correspondent, Hernan Romero. The Government acted on behalf of exhibition by lifting all duty on the import of equipment for new theatres, thus encouraging the establishment of new houses, says Mr. Romero. Theatres in the larger cities also have done extensive remodeling and installing of new equipment. Unlike many other countries, Ecuador has had generally fine results in 3-D films, with "House of Wax" the box office winner of them all.

The film trade in **MEXICO** is somewhat apprehensive about the future and will be content if business continues at its present state, writes Luis Becerra Celis, The **HERALD** correspondent in Mexico City. The principal reason for the gloomy outlook, however, is a result of nature, not man—that is, the country's worst drought in nearly a century, which has resulted in a general economic depression in all phases of industry.

Reports Mr. Celis: "Mexican production is not expected to exceed 100 films in 1953, but the trend is toward quality rather than quantity.

"Mexico City exhibitors hope, before long, to defeat the 20 to 25 per cent reduction in admission prices which was effected in December, 1952, and to which they accredit the decline in their profits. Three-dimension films are not popular with exhibitors since they are not allowed any increase in admission prices and have to make up for extra costs out of their diminishing profits. Nevertheless, some local production in 3-D has begun.

Motion picture theatre business has declined in **VENEZUELA**, reports Mona London Caldwell, **HERALD** correspondent. The decline, she says, is principally the result of over-seating, although television is beginning to make inroads on the attention of the public. In Caracas, where 50 per cent of all the film business in the country is done, there are 88 theatres, with more under construction.

Of the eight theatres in Venezuela equipped for 3-D, five are in Caracas. There are some plans for installation of wide screens in the future and, so far, two orders for CinemaScope equipment.



1903

# ADOLPH ZUKOR GOLDEN JUBILEE

1953

—now being celebrated throughout the world  
with Paramount's Mighty International Jubilee Attraction

# SHANE



ALAN LADD • JEAN ARTHUR • VAN HEFLIN

IN GEORGE STEVENS'

PRODUCTION OF

## SHANE

CO-STARRING BRANDON DE WILDE WITH JACK PALANCE  
BEN JOHNSON • EDGAR BUCHANAN • PRODUCED AND DIRECTED BY GEORGE STEVENS  
SCREENPLAY BY A. B. GUTHRIE, JR. • ADDITIONAL DIALOGUE BY JACK SHER  
BASED ON THE NOVEL BY JACK SCHAEFER



# Showmen the World Around Speak a Common Language

Scanning the Round Table mail, we are most impressed with one point of similarity, from the four corners of the globe. Whether it is a showman in Bombay, India, or Baraboo, Wisconsin; Melbourne, Australia or Mahanoy City, Pa.; Turin, Italy, or Toronto, Canada; Valparaiso, Chile, or Indiana—the essence of showmanship distills the same. You can sense the ingredients as they mix to create business-building methods, even if you can't read the language.

For many years, The HERALD has had the largest world circulation of any trade paper, or even any combination of trade papers from this side of the water. The HERALD is the manager's trade journal in many countries around the world. We can even boast that we out-do local trade papers in their country of origin, because we have so many bona fide subscribers abroad. The Round Table is the oldest, largest and best known international association of motion picture showmen, and your Round Table membership card will be recognized in Brazil or Brighton, in Cambodia or Kansas City, Djakarta or Joplin.

## Seek International Understanding

What we seek is better appreciation of the overseas showmanship by our own self-satisfied members of this country. It is plainly apparent that they do as good a job, in remote parts of the world, as they do in top circuit posts here, and it is an error in judgment to believe that we have nothing to learn from our fellow members

in other lands. We've heard managers ask why they should read the British Round Table, for instance, and we remind them that there is much of great value in this limited space. Reading it would reveal good showmanship in nearly every line of type. Many of the best ideas current anywhere in the world are commonplace in England, where showmanship is an older art than it is with us. Few of our members take the trouble to try those ideas here.

## Cites Showman in Chile

Or consider, for instance, such a showman as Benno Erbe, veteran publicist for Metro-Goldwyn-Mayer in Chile, who has spent a full life in our business, and is doing as fine a job in Santiago as Boyd Sparrow does in San Francisco. Our boys can't seem to understand that things happen down there, along the broad Avenue named Bernardo O'Higgins after a fighting Irishman who was a South American hero, that correspond exactly with events in a showman's day on Woodward Avenue, Detroit, or on the boulevards of Paris, or in any first run, top-bracket neighborhood.

We like to think that managers everywhere in the world turn on the marquee lights at dusk, and the show goes on, exactly as it does here. And there is this similarity, that the manager is responsible for catching and holding the interest of the paying public at the point of sale, here, there and everywhere. It's his *job* to be a showman.

—Walter Brooks.

# U.A. Reports Take Abroad As Up 300%

United Artists business abroad is now 200 to 300 per cent greater than when the present management took over in 1951,



Arnold Picker

Arnold Picker, foreign vice-president, disclosed at his home office headquarters last week. He attributed the upswing to superior product and the streamlined organization.

In 1954 United Artists will hold an international celebration of its 35th anniversary in honor of Arthur Krim, president. During the year the company will release the largest number of pictures in its history, making use of all film forms: 2-D, 3-D, CinemaScope, wide screen, and stereophonic sound.

Citing the progressive growth of the company abroad, Mr. Picker said he was "happy the company was an important source of supply to exhibitors around the world."

Since 1951 he asserted the company has opened offices in Germany, Formosa and Siam and has made new affiliations in Italy, Mexico, Spain. In Brazil it took over the distribution of the biggest local corporation, U.C.B.

Looking forward to continued growth abroad, Mr. Picker declared, "exhibitors overseas are counting on us for product." Speaking of theatre grosses, he made the familiar observation: "Good pictures always do well; bad pictures don't." He said that Charles Chaplin's "Limelight" was showing amazing box office stamina in countries abroad.

The company's sales drive honoring Mr. Krim actually got under way Monday throughout the United States and Canada. The campaign, which will be an integral part of the year-long, global celebration, will continue for six months until May 15, 1954. A year-long international sales push involving every U.A. branch outside the U.S. and Canada will be launched December 1.

In an announcement saluting the opening of the anniversary campaign, William J. Heineman, distribution vice-president, declared: "This sales drive will pay tribute to the outstanding leadership given our company by Arthur Krim and, through him, to the entire company, which is now beginning the celebration of its 35th anniversary."

"It is fitting that, in its 35th year, U.A. should be able to assure exhibitors of its part in preventing any product shortage by releasing a record schedule of top productions."

## RKO EXECUTIVES: A PARIS PARLEY



On a recent trip abroad—his first since becoming president of RKO Radio, James R. Grainer meets with his men in Paris. He was accompanied by Alfred Crown, foreign manager. Above, left to right: René Béja, manager for Spain; Marcel Gentel, manager for France; Georges Renault, comptroller; Victor Szwarc, technical manager; Charles Rosmarin, European sales manager; Al Crown; Armand Pallvoda, manager for Switzerland; James R. Grainer; Carl Wallman, manager for Sweden; Joe Belfort, European general manager; Fernand Bourland, manager for Belgium; Jacques de Faramond, assistant to Mr. Rosmarin; Raoul Cartier, sales manager for France, and Simon Brotman of the European organization.

The phenomenal success of  
**FROM HERE TO ETERNITY**  
in its openings in England,  
in Australia, in Norway and in Japan  
proves again that outstanding  
entertainment has no barrier  
of language or geography.

*More and more,  
the exhibitors of  
the world  
look to...*

**COLUMBIA PICTURES  
INTERNATIONAL CORPORATION**



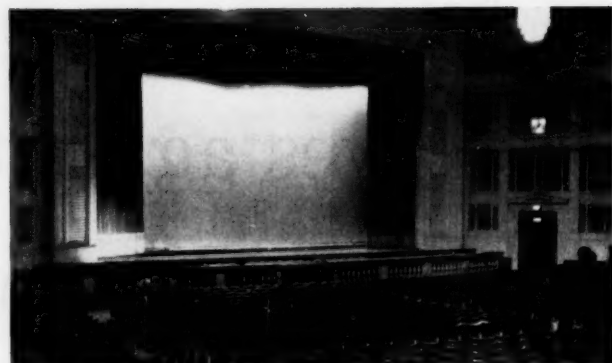
# Views of Theatres Overseas

## British Theatre Rebuilt

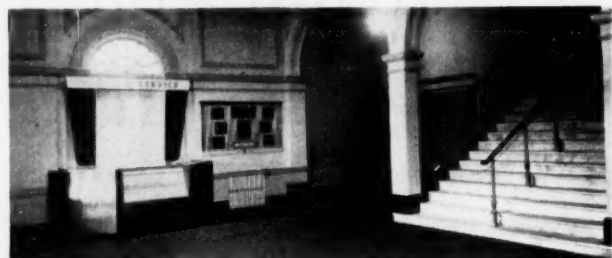
Damage done to the Carlton theatre, London, by German bombers is evidenced in the photograph below taken in January 1945. The theatre is shown at right following restoration this year with areas formerly occupied by shops turned into forecourts planted with shrubs.



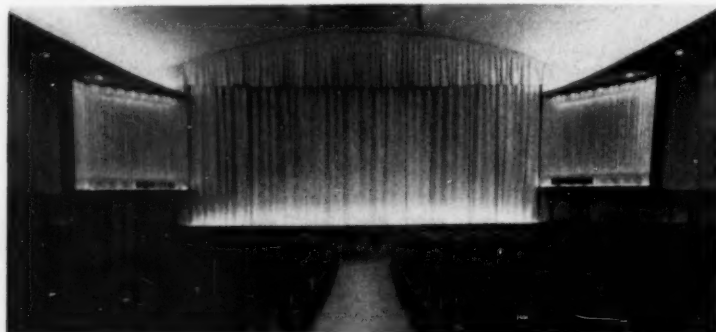
SEVERELY damaged by German bombs during the war, the Carlton theatre in Upton Park, East London, was recently restored to operation by Associated British Cinemas. Building restrictions on theatres are still rigid in Britain, and the architect had to work within a limited budget. Primary damage done by the bombs consisted of complete destruction of the front and shattering of the main walls, roof and ceiling. To restore the main structure brickwork was repaired and a new roof of corrugated asbestos sheeting fitted. Since the frontage could not be reestablished to its original form, areas formerly occupied by shops were cleared and set out as forecourts, enclosed by low, brick walls with shrubs and flowers. The original entrance hall paving has been "buffed-up," and extended with concrete to the heel of the pavement. The new entrance is constructed of brick piers with cement facings and precast stone coping. Box-offices are located on either side of the entrance hall. The original plaster ceiling has been replaced and a woolen serge nailed to the existing beams. Similar material has been used to drape sections of the rear walls and to curtain exit doors. New auditorium chairs and carpets were also acquired, along with RCA projection equipment and an Andrew Smith Harkness "all-purpose" aluminum screen, 43x22 feet.



The Carlton's "all-purpose" screen is 43 by 22 feet.



In the inner foyer damaged plasterwork was restored.



With the opening of the Flora (shown at right and above), Amsterdam, Holland, acquired a new theatre equipped for projecting both 3-D and wide-screen films.

## New Amsterdam Theatre





**RKO RADIO  
PICTURES**

**THE  
SHOWMANSHIP  
COMPANY  
OF THE  
WORLD!**

THE FRENCH LINE  
RANGERS OF THE NORTH  
ROB ROY — THE HIGHLAND ROGUE  
JET PILOT  
HANS CHRISTIAN ANDERSEN  
PETER PAN  
SECOND CHANCE  
THE SWORD AND THE ROSE  
DECAMERON NIGHTS  
APPOINTMENT IN HONDURAS  
BLACKBEARD THE PIRATE  
ANGEL FACE  
SUDDEN FEAR  
STORY OF ROBIN HOOD  
ONE MINUTE TO ZERO  
BEAUTIFUL BUT DANGEROUS  
SPLIT SECOND  
THE SEA AROUND US

BELOW THE SAHARA  
NO TIME FOR FLOWERS  
THE BIG FRAME  
CAPTIVE WOMEN  
PORT SINISTER  
SWORD OF VENUS  
TARGET EARTH  
SON OF SINBAD  
THE BIG RAINBOW  
CARNIVAL STORY  
SUSAN SLEPT HERE  
TARZAN AND THE SHE-DEVIL  
DEVIL'S CANYON  
MARRY ME AGAIN  
SEA DEVILS  
NEVER WAVE AT A WAC  
ROME 11 O'CLOCK  
ANDROCLES AND THE LION

FACE TO FACE  
MONTANA BELLE  
THE LUSTY MEN  
AFFAIR WITH A STRANGER  
THE BIG SKY  
UNDER THE RED SEA  
SATURDAY ISLAND  
EVERY MINUTE COUNTS  
RASHO-MON  
BEWARE MY LOVELY  
THE HITCH-HIKER  
DISNEY TRUE LIFE ADVENTURES  
DISNEY CARTOONS  
RKO RADIO SHORT SUBJECTS

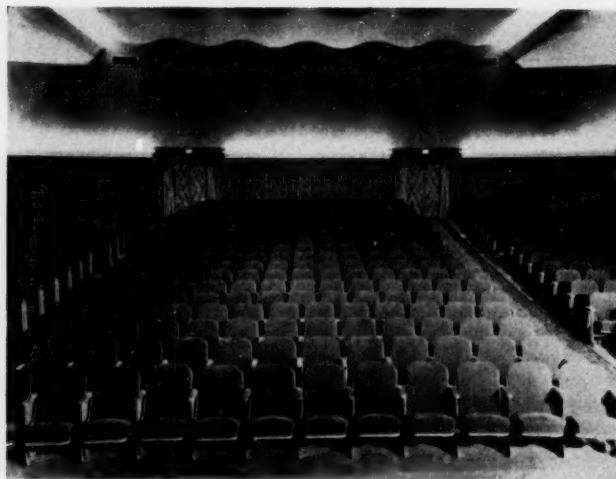
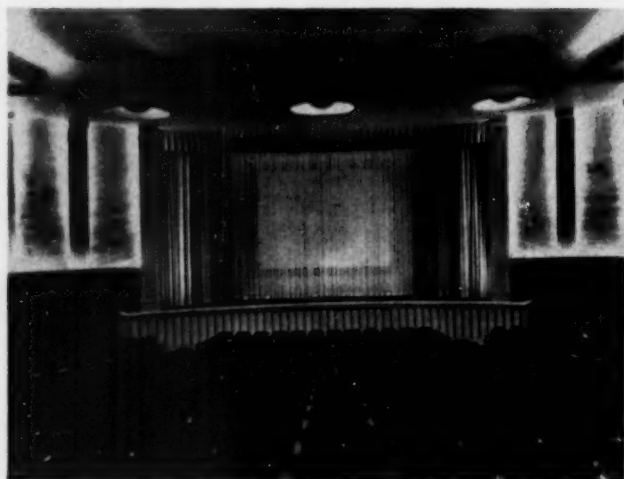
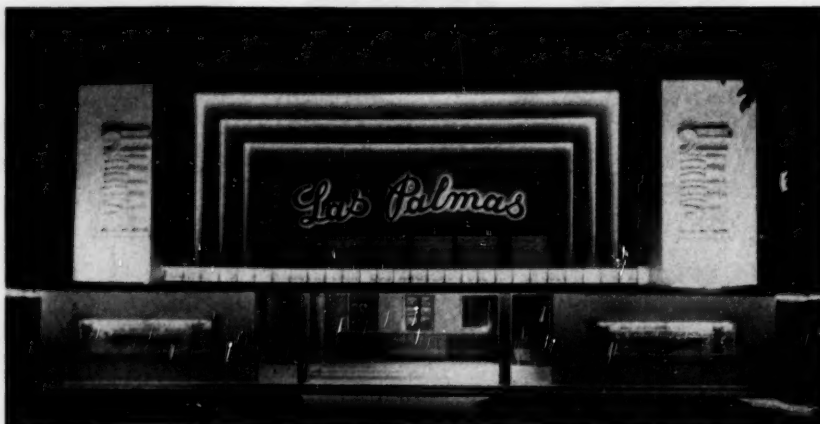
**R K O  
RADIO  
PICTURES**



## *Views of Theatres Overseas continued*

### **Las Palmas Theatre Caracas, Venezuela**

LOCATED in a residential area of Caracas, Venezuela, is the new Las Palmas theatre, owned by Luis E. Franceschi. The theatre is of brick construction with the front done in white and ivory colors. The auditorium (shown below) is seated with 537 Kroehler "push-back" chairs. The lobby-foyer (visible at right) features marble columns and mirrors on the side walls.



### **New in Germany**



Opened in July this year in Freiburg, Germany, was the new Camera theatre, auditorium views of which are shown above and at left. Seating capacity of the theatre is 500.

"IT CAME FROM OUTER SPACE"  
- BELGIUM

ESTRELLA  
JEFF CHANDLER  
"BECAUSE OF YOU" - MEXICO

MA and PA KETTLE ON VACATION  
- AUSTRALIA

LET

"MISSISSIPPI GAMBLER" - ITALY



THE

"THE PRINCE WHO WAS A THIEF" - BRAZIL

FRANCIS COVERS THE BIG TOWN  
- SPAIN

"A QUEEN IS CROWNED"  
- CHILE



AGAINST ALL FLAGS - GREECE

RECORDS

"THE WORLD IN HIS ARMS" - HOLLAND



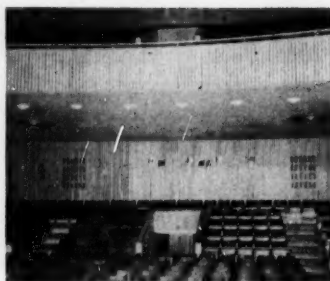
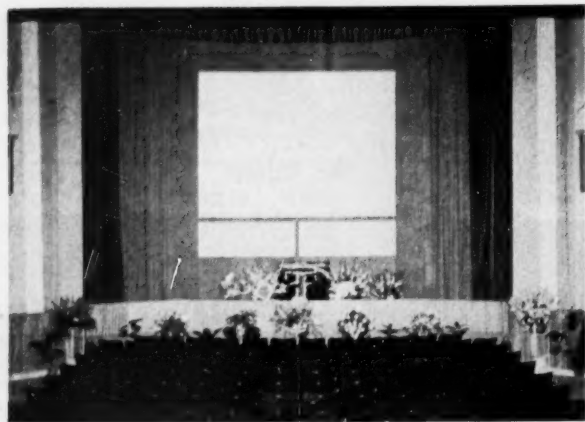
"THE GOLDEN BLADE" - HONG KONG

SPEAK!

"IT CAME FROM OUTER SPACE" - GREAT BRITAIN

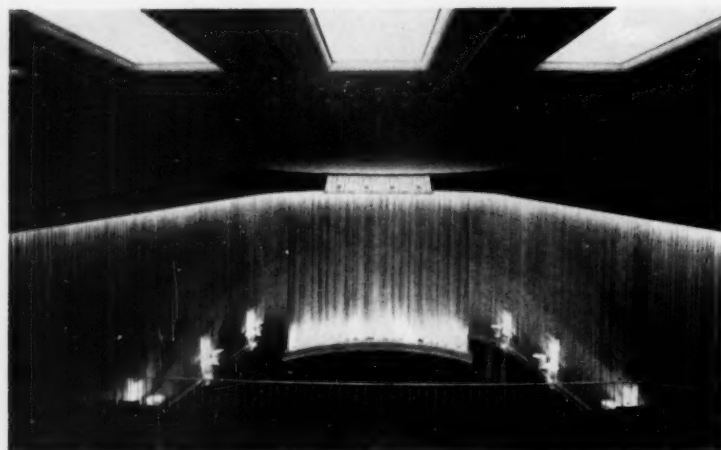
## Views of Theatres Overseas continued

### Tel Aviv's New Yaron

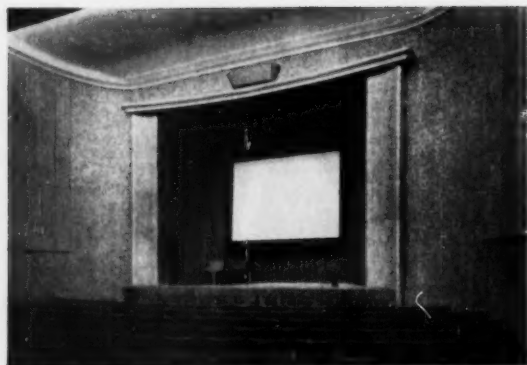


The modern design of the new Yaron theatre in Tel Aviv, Israel, is indicated in these views of the front (above), the auditorium (left) and the lobby-foyer (center, top).

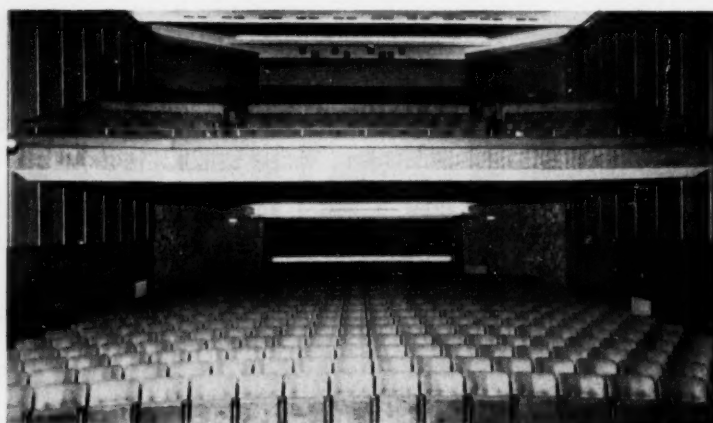
### New Auditoriums in France, India, and Switzerland



The auditorium of India's newest theatre, the Naaz in Bombay, is pictured above, while one of the latest in Paris, France, the Bosquet-Gaumont, is shown at left.



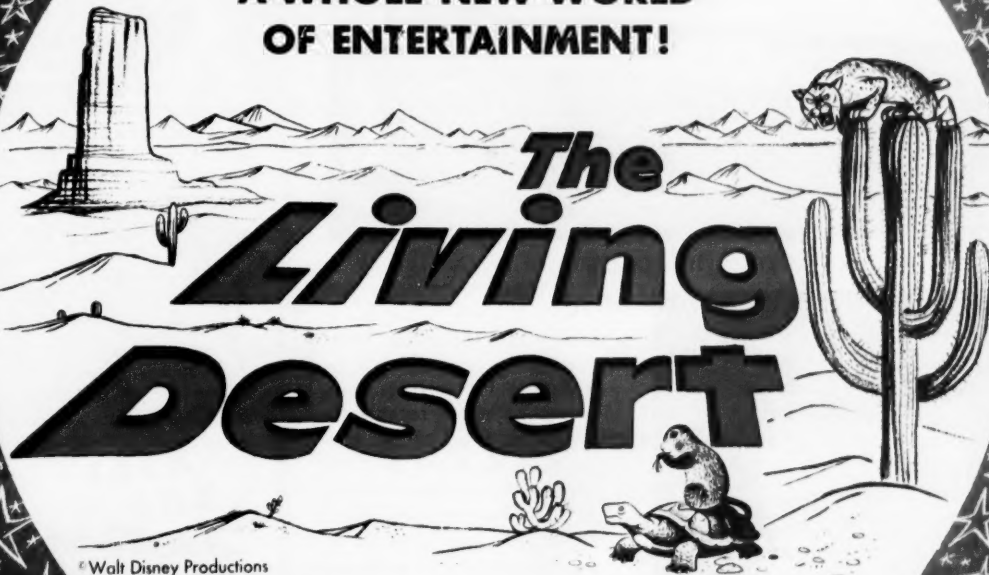
The front of the auditorium of the Kursaal theatre in Locarno, Switzerland (above and at right), was constructed in circular fashion so as to facilitate the installation of a wide-screen.



FABULOUSLY BEAUTIFUL... SAVAGELY REAL...  
EXCITINGLY DIFFERENT!



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A WHOLE NEW WORLD  
OF ENTERTAINMENT!



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opening day record  
at the  
SUTTON Theatre  
in New York**

"Living Desert a Walt  
Disney film Triumph... Truly  
an exceptional movie... it  
gets our highest rating."

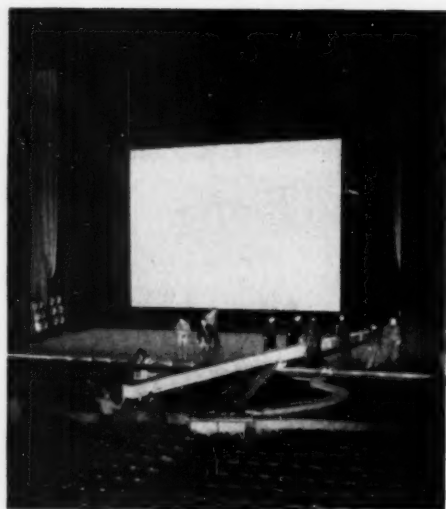
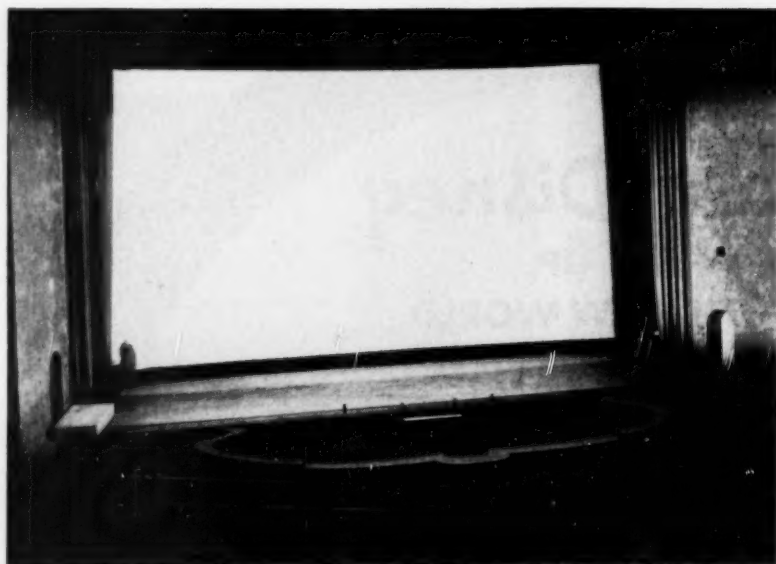
— New York Daily News

"The Living Desert... a  
triumphantly beautiful  
film!"

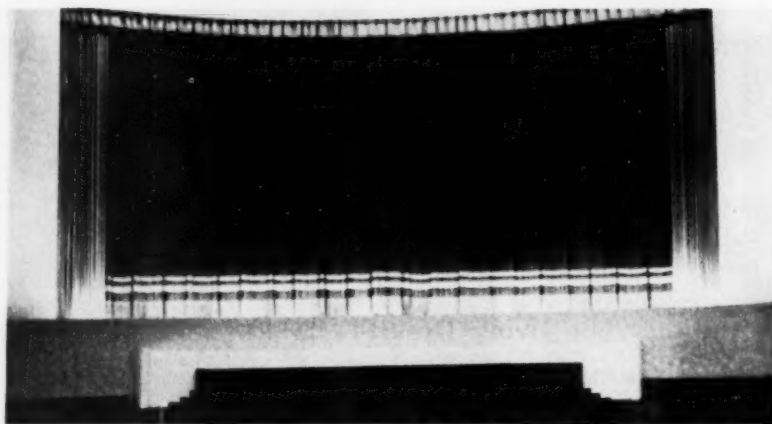
— Time Magazine

Distributed by BUENA VISTA FILM DISTRIBUTION CO., INC.

## Wide-Screens Abroad



That theatres abroad are keeping pace with the developments in new film techniques is evidenced by installations for wide-screen projection made recently in France and Egypt by subsidiaries of Westrex. At the Gaumont Palace theatre in Paris a new Raytone screen 73x44 feet was installed as shown above with workmen completing the job overnight (see left). In addition this theatre has Ashcraft lamps. Also at the new Odeon theatre in Cairo (below) a wide-screen was installed along with Westrex sound equipment, Century projectors and Ashcraft lamps.



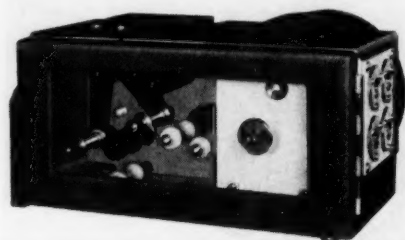
## RCA Stereophonic Sound Equipment

Stereophonic sound equipment has been announced by RCA with a separate reproducer for three-track magnetic pickup and a "button-on" reproducer for the four-track recording of the CinemaScope method.

The "button-on" soundhead is designed to be attached to the top of the projector just below the upper magazine, without interfering with showings of standard film. It employs a "soft-loop" system for high-fidelity reproduction accomplished by compensating for such irregularities as bad splices and other causes, the company explains. Weighing 30 pounds, the unit is 12¼ inches wide; 6 inches high; and 9½ inches deep.

In operation the separate channels of sound come from either of the two projectors to a sound changeover and from there to four separate pre-amplifiers. In addition four separate power amplifiers are provided in various power ratings depending on the size of the theatre. The volume suppressor panel reduces sound from the effects' track when auditorium speakers are not in use.

The sound effects carried on the special effects' track are distributed through auditorium wall-mounted speakers. The remaining three channels of sound are carried separately to each of three sets of stage speakers. The number and size of each of these speaker systems also varies according to the size of the theatres. Unitized rack construction puts all amplifier units for the stereophonic system in a minimum space.



The RCA "button-on" soundhead.

The separate magnetic reproducer is mounted on a special pedestal designed for use with a film feed mechanism for the reproduction of sound only. The entire mechanism is driven by a single-phase induction motor kept in synchronism with the motors on the picture held by means of a selsyn motor coupled to it.

The film-feed mechanism mounts on the sound reproducer and is driven by it through a rubber cog belt. The upper and lower magazines both have a capacity for 5,000 feet of film. The lower magazine take-up mechanism is driven by a leather belt. The magnetic head is coupled to a three-channel pre-amplifier through three special two-conductor, shielded, rubber-covered cables. These cables are provided with cannon plugs so that they can be attached easily between the soundhead and amplifier input.



# Step Ahead

with

# Allied Artists

Wherever there are theatres, there you will find Allied Artists. For entertainment speaks a common language...and Allied Artists is speaking it more effectively today than ever before in the company's history. The accent is on bigger pictures ...star names far beyond anything in the past ...top color attractions, including Color by Technicolor...every picture actually filmed for both wide screen and standard...and many of them now completed and ready for your screen!



**JACK SLADE**  
MARK STEVENS in "JACK SLADE"  
with Dorothy Malone • Barton MacLane



**GHOST OF O'LEARY**  
starring  
DAVID NIVEN • YVONNE DE CARLO • BARRY FITZGERALD



**DRAGONFLY SQUADRON**  
starring  
JOHN HODIAK • BARBARA BRITTON • BRUCE BENNETT



**FIGHTER ATTACK**  
starring  
STERLING HAYDEN • JOY PAGE • J. CARROL NAISH



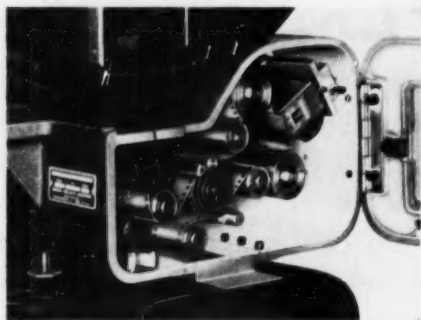
**ARROW in the DUST**  
starring  
STERLING HAYDEN • COLEEN GRAY • KEITH LARSEN  
TOM TULLY

Step Ahead with ALLIED ARTISTS' Branch Managers  
During The National CHAMPIONSHIP Sales Drive  
— NOW!

## Simplex Magnetic Sound Reproducer

Stereophonic sound systems, including a "button-on" soundhead for reproducing four-track magnetic sound from a single film, have been developed by the International Projector Corporation, Bloomfield, N. J., for distribution by National Theatre Supply.

The "Simplex XI. Magnetic Reproducer" is designed for adaptation to any standard make projector. It weighs 24 pounds; has a width of 9 inches; a depth of 13 inches; and a height of 4 inches—which is the most an upper magazine would need to be raised for



installation of the new soundhead, the company points out. Since it is also offset toward the back, allowance is made for head room and front wall clearance.

The soundhead is completely film-driven, requiring no drive motor or mechanical coupling. Adequate clearance in threading is also provided for, since the reproducer is simply by-passed for normal operation. Pre-amplifiers, the effects switch and the power supply are plug-in units, mounted in compact wall cases.

The reproducer employs the "tight loop" system; shielded ball bearings; and a film speed stabilizing system with the main drums made of non-magnetic, hardened, ground stainless steel.

### FOR SINGAPORE NEWSREELS



A license agreement for a "235-D" newsreel recording set was signed recently with the Westrex Company, Asia, by the Nusantara Film Production Studios of Singapore. Shown above on the occasion of the signing are (left to right) Hsu Chao Meng, Nusantara recording director; Leonard Lee, Westrex recording engineer; Ong Chin Kum, Nusantara managing director; and E. F. Vanderhoek, Westrex manager.

## Ten Months' Achievement

by GEORGE SCHUTZ

Editor of *Better Theatres*

Out of the fury and confusion in the motion picture industry during the past ten months has precipitated this elemental and crystalline fact: A relatively larger, wider picture has been adopted, soon to end, for theatrical exhibition, the constricted, squarish screen image characteristic of the art since its invention.

To expect more is to make impatient miscalculation in the equation of time to task. Ten months are little enough for any substantial revision of standards and practices in effect more than 50 years, and that many months have produced, in "wide-screen" technique, a significant advance in the art.

In the 1952 World Market Edition a year ago, reporting on Cinerama, which had just then opened in New York, we observed:

"Cinerama is spectacular affirmation of the fact the motion picture is distinctly an art of the theatre—the theatre of today and of the future—and not an art of the home. For after you resolve its technical differences into their ultimate effect, Cinerama is an expansion of the theatre's motion picture, as televised films are a contraction: of it. And the motion picture is going to grow, one may assume—for certainly it can grow—in directions essentially parallel to those of Cinerama."

A few months later, major American film producers were committing themselves, one by one, to devices of screen image expansion, which of course contemplated corresponding changes in cinematography. Stereophonic sound promptly followed as a logical concomitant of those decisions.

Necessary for realistic directionalism with the widest pictures, stereophonic sound is advantageous also with smaller screen images, since it supplies conditions similar to those of natural binaural hearing, even when the technique is confined to reproduction. And greater tonal fidelity is available through the use of magnetic tracks.

### EQUIPMENT IS DEVELOPED

The bewildering disorder of these frenzied months has thus established essentials of a technique which already has demonstrated its capacity to present a screen performance of increased impact and conviction, even under the necessity to adapt it to existing theatres. Refinements will come as directors, cinematographers and their associated technologists continue to work with this larger canvas, and as theatres may be substantially remodeled to integrate that canvas into the whole functional scheme of the auditorium.

But the basic tools of "wide-screen" are

here, in arc lamps capable of delivering a practicable amount of light to the aperture, in the required lenses for both anamorphic and aperture methods, in far more efficient screen materials, and in stereophonic equipment.

Now, moreover, the question of aspect ratio—a term with which many exhibitors long in the business were unfamiliar—may be reduced to answerable simplicity. Except for CinemaScope productions, "wide-screen" product generally—at least in Hollywood—is being made for projection proportions ranging from 1.66-to-1 to 2-to-1. That is a considerable spread; however, it is no greater than that between the old standard 1.33 and 1.66, which latter was adopted because it was compatible with the height allowances of the former.

Furthermore, the expanded picture is characterized by a greater volume of environmental material, to which the extreme sides are for the most part devoted. It also is plausible—and the possibility has had some authoritative confirmation—that aspect ratios prescribed for certain productions are observed with appreciable latitude for reduction of height in projection.

### FIXING A BASIC ASPECT RATIO

The upshot of these circumstances is that a width factor from 1.75 to 1.8 for projected picture proportions is likely to be well adapted to product generally, and acceptable for 1.33 features during the shrinking period of time they are yet to be played. That leaves CinemaScope with its 2.55-to-1. Might a little of the sides be sacrificed to facility in projection? Be the answer what it may, a mask merely across the bottom of the screen is not an unreasonable adjustment.

The explosion—stereoscopy—which propelled the industry into this course of technical development, reverberates as a persistent fact of the current disturbance. There is product in 3-D still to come, and several thousand theatres in America and elsewhere are presently equipped to exhibit it. Many exhibitors have lost their original faith in 3-D; the more vehement opposition may have been incurred by (1) the necessity to distribute spectacles, and (2) the difficulty of getting competent two-print projection. Application of new one-print devices may restore the kind of interest necessary to stimulate first-rate production in 3-D.

Successful application of one-print methods, which are now available, would eliminate the second complaint; and if it encouraged first-rate production in 3-D, it could well obliterate the first, for if the public were willing to put on spectacles in order to enjoy certain sensations not otherwise available, distributing them would be a welcome nuisance to most exhibitors.

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# Paulette GODDARD

*as the most  
wicked woman  
who ever lived!*

# Sins of Jezebel

George NADER • John HOYT • Eduard FRANZ • John SHELTON • Margia DEAN • Joe BESSER • Ludwig DONATH

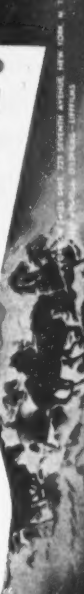
Produced by SIGMUND NUFTLID • Directed by REGINALD LE BOEC • Music composed and conducted by Bert Shaffer • Screenplay by Robert Lippert, Jr. • Production • A Lippert Pictures Presentation

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FILMED IN NEW  
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# World Market BUYERS INDEX



**A Classified Directory of Manufacturers  
and Distributors who are leading sources  
of motion picture equipment & supplies.**

## Section 1: Manufacturers

### Acoustic Materials

The Celotex Co., 120 S. LaSalle St., Chicago, Ill.  
Johns-Manville Corp., 22 E. 40th St., New York, N. Y.  
Owens-Corning Fiberglass Corp., 16 E. 56th St., New York 22, N. Y.; CABLE: Fiberglas.  
United States Gypsum Co., 300 W. 4th St., Chicago, Ill.

### Air-Conditioning and Ventilating Equipment

Carrier Corp., 310 S. Geddes St., Syracuse, N. Y.; CABLE: Carrier. EXPORT: Carrier International Division, 385 Madison Ave., New York 17, N. Y.  
Chelsea Fan & Blower Co., 639 South Ave., Plainfield, N. J. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.  
Chrysler Corp., Export Division, P. O. Box 1688, Detroit 31, Mich.; CABLE: Chedco.  
Hig Electric Ventilating Co., 2850 N. Crawford Ave., Chicago 41, Ill.; CABLE: Higco.  
National Engineering & Manufacturing Co., 519 Wyandotte St., Kansas City 6, Mo. EXPORT: Allied Manufacturer's Export Co., 1100 S. McComas Ave., Wichita, Kan.  
The Trans Co., 206 Cameron Ave., La Crosse, Wis.  
Typhoon Air Conditioning Co., Inc., 794 Union St., Brooklyn 15, N. Y.  
Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

### Attraction Advertising and Exploitation Equipment

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.; CABLE: Adlerco. (Changeable letter lighted signs). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.  
Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y. (box office plastic admission signs).  
International Register Co., 2622 W. Washington Ave., Chicago 12, Ill.; CABLE: Register, Chicago (cutout machine). EXPORT: Locke International Corp., 13 E. 10th St., New York, N. Y.  
Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis. (marquees).

Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif. (changeable letter lighted signs, poster frames). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: NatheSupply.

Time-O-Matic Co., 1106 Bahis St., Danville, Ill. (time switches). EXPORT AGENT: W. R. Magnus, Inc., 188 West Randolph Bldg., Suite 1909, Chicago, Ill.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago, Ill. (changeable letter signs). EXPORT: NORPAT SALES, 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest. See page 36.

### Auditorium Seating, Upholstery & Supplies

American Seating Co., 9th & Broadway, Grand Rapids, Mich. (chairs). EXPORT DIVISION, 1776 Broadway, New York, N. Y.  
Chicago Expansion Bolt Co., 1338 West Concord Place, Chicago 22, Ill. (anchors for chairs). EXPORT: United Export Suppliers, 20 North Wacker Drive, Chicago 6, Ill.  
Chicopee Manufacturing Corp., 40 Worth St., New York 7, N. Y. (fabric).  
Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y. (fabric).  
Griggs Equipment Co., Box 630, Belton, Tex.; CABLE: Falmark, New York (chairs). EXPORT: Fally Markus, 1560 Broadway, New York, N. Y.  
Hewitt-Robins, Inc., Buffalo 5, N. Y. (foam rubber cushions).  
Heywood-Wakefield Co., Gardner, Mass. (chairs).  
IDEAL SEATING CO., Grand Rapids, Mich. (chairs). EXPORT: W. G. PREDEY, 187 Golden Gate, San Francisco, Calif.; CINE-MATOGRAPH INTERNATIONAL, INC., 630 Ninth Ave., New York, N. Y. See page 42.  
INTERNATIONAL SEAT CORP., Union City, Ind. (chairs). EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.; CABLE: Norpacrest. See page 36.  
Irwin Seating Co., Waters Bldg., Grand Rapids, Mich. (chairs). EXPORT: Jack Benjamin, 346 W. 44th St., New York, N. Y.  
G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (chairs).  
Kroehler Manufacturing Co., 666 Lake Shore Drive, Chicago 11, Illinois (chairs). EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.  
Southern Desk Co., Drawer 30, Hickory, N. C. (chairs). EXPORT: STREUBER & LA CHOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber.

### Black Light Paints and Lighting Equipment

Black Light Products, 67 E. Lake St., Chicago 1, Ill.; CABLE: Blacklight.  
Lawter Chemicals, Inc., 3550 W. Touhy Ave., Chicago 45, Ill.  
Strobilite Co., 35 West 52nd St., New York 19, N. Y.  
Switzer Brothers, Inc., 4732 St. Clair Ave., Cleveland 3, Ohio.

### Carbons for Projection

Rinsdroff Werke, Mehlem Rhein, Germany. U.S.A. Address: Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.  
Societe Le Carbone-Lorraine, Pagny, France. U.S.A. ADDRESS: Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.  
Ship Carbon Co. of Great Britain, Ltd., 60-66 Wardour St., London, W. 1, England.  
UNION CARBIDE INTERNATIONAL CO., A Division of Union Carbide & Carbon Corp., 30 East 42nd St., New York 17, N. Y. CABLE: Unicarbid, New York. See page 39.

### Carbon Savers

End-Gripper Co., 1224 Homedale, N.W., Canton 8, Ohio.  
ROBERT HANOVER, 4035 Spruce St., Philadelphia 4, Pa. EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest. See page 36.  
Hal I. Huff Manufacturing Corp., 659 West Jefferson Blvd., Los Angeles 7, Calif.  
Payne Products Co., 2450 Stadium Blvd., Ann Arbor, Mich. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

### Carpeting—

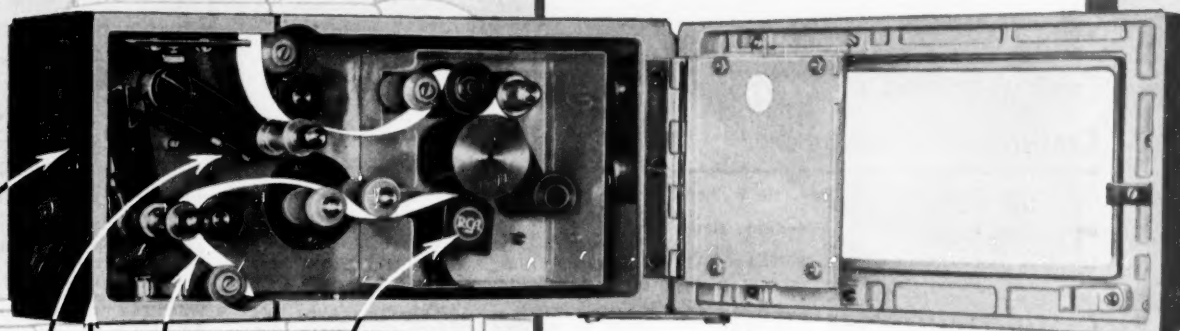
See Floor Coverings

### Cleaning & Maintenance Equipment & Supplies

Breuer Electric Manufacturing Co., 5100 N. Ravenswood Avenue, Chicago 40, Ill. (vacuum cleaners). EXPORT: O. O. Mallegh, 400 W. Madison St., Chicago.

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**RADIO CORPORATION of AMERICA**

**RCA BUILDING**

**30 ROCKEFELLER PLAZA, NEW YORK, N.Y., U.S.A.**

Dayton Safety Ladder Co., 2337 Gilbert Ave., Dayton, Ohio. (ladders).

Kent Co., Inc., Rome, N. Y. (vacuum cleaners). CABLE: Kentcoinc. EXPORT: J. M. Homs, 44 Whitehall St., New York, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 1, Minn. (vacuum cleaners). EXPORT M. Correa & Son, 838 W. Hubbard, Chicago, Ill.

National Super Service Co., 1946 N. 13th St., Toledo, Ohio (vacuum cleaners).

Patent Scaffolding Co., The, Inc., 38-21 12th St., Long Island City, N. Y. (ladders).

Pullman Vacuum Cleaner Corp., 33 Allerton St., Boston 19, Mass. (vacuum cleaners).

Rustain Products, Inc., 240 East 152nd St., New York, N. Y. (stain remover).

Spencer Turbine Co., Hartford, Conn. (vacuum cleaners).

## Crowd Control Equipment

Apex Brass & Bronze Works, Inc., 116 Walker St., New York 13, N. Y.

Hupp Metal Works Co., 1123 Broadway, New York, N. Y.

Lawrence Metal Products, Inc., 79 Walker St., New York, N. Y.

## Curtain Controls and Tracks

Automatic Devices Co., 116 N. 8th St., Allentown, Pa. EXPORT AGENT: Fernando Mier, 220 West 42nd St., New York City.

J. R. Clancy, Inc., Syracuse, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Vallen, Inc., 225 Bluff Street, Akron 4, Ohio. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.; CABLE: Nathesupply. RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.

Joseph Vasconcellos, Inc., 27-22 Jackson Ave., Long Island City, N. Y.

## Drive-In Playground Equipment

American Playground Devices, Anderson, Ind. King Amusement Co., Mt. Clemens, Mich.

Miniature Train Co., Rensselaer, Ind.

Miracle Whirl Sales Co., Box 275, Grinnell, Ia.

Pedal Plane Manufacturing Co., South Beloit, Wis.

## Drive-In Screen Paint, Facing

Drive-In Theatre Manufacturing Co., Inc., 505 W. 9th St., Kansas City, Mo.

National Theatre Screen Refinishing Co., 129 Zenner St., Buffalo 11, N. Y.

Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (aluminum screen panels).

Raytone Screen Corporation, 165 Clermont Ave., Brooklyn, N. Y.

Tropical Paint & Oil Co., 1148-1246 W. 70th St., Cleveland, Ohio. (screen paint).

VOCALITE SCREEN CORP., Roosevelt, N. Y. EXPORT: STREUBER & LACHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 36.

## Drive-In Speakers

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LACHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber. See page 33.

Century Projector Corp., 729 Seventh Ave., New York 20, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Dawo Corp., 145 N. Erie, Toledo, Ohio.

Eprad, 1206 Cherry St., Toledo 4, Ohio.

INTERNATIONAL PROJECTOR CORP., 55 La-France Ave., Bloomfield, N. J. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.

Minneapolis Speaker Reconciling Co., 2312 Cedar Ave., S. Minneapolis 14, Minn. (speaker reconciling).

Motigraph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

Utah Radio Products Co., Inc., 1123 East Franklin St., Huntington, Ind. (dual cones).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. CABLE: Westrex, N. Y.

Whitney-Blake Company, New Haven, Conn. (speaker system underground cable). EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.

## Electric Power Plants

Ansaldo S. A., Via Dante 16, Milan, Italy.

Fairbanks, Morse & Co., 600 S. Michigan Ave., Chicago, Ill.

D. W. Onan & Sons, Inc., 2515 University Ave., S. E., Minneapolis 10, Minn.

## Fabrics for Stage and General Decoration

Chicopee Manufacturing Corp. of Georgia, 40 Worth St., New York 13, N. Y.; CABLE: Chicopee, New York.

J. R. Clancy, Inc., Syracuse, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.; CABLE: Goodall, New York.

Knoxville Scenic Studios, Inc., Box 1029, Maryville Pike, Knoxville, Tenn.

Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York 17, N. Y. CABLE: Thortel.

## Fire Preventives

The General Detroit Corp., 22 Worth St., New York 13, N. Y.

Neva Burn Products Corp., 17 W. 60th St., New York, N. Y. (flameproofing chemical).

New York Flameproofing Co., 115 Christopher St., New York 14, N. Y. (flameproofing chemical).

Pyrene Manufacturing Co., 560 Belmont Ave., Newark 8, N. J. (fire extinguishers). EXPORT: G. R. LeCerrif, 10 Empire St., Newark 5, N. J.

## Floor Coverings

American Mat Corp., 2019 Adams St., Toledo 2, Ohio (rubber mats).

A. & M. Karagheusian, Inc., 295 Fifth Ave., New York 16, N. Y. (carpeting).

Alexander Smith-C. H. Masland, 295 Fifth Ave., New York, N. Y. (carpeting).

## Hearing Aids, Group

Audivox, Inc., 123 Worcester St., Boston, Mass. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIV., 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

Teleonic Theatrephone Corp., 3 East 48th St., New York 17, N. Y.; CABLE: Charlehan, New York.

Trimm, Inc., 400 W. Lake St., Libertyville, Ill. EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.

## Lighting Equipment

Adams Lighting, Inc., 48 W. 27th Street, New York 1, N. Y. (fixtures). CABLE: Adliting. EXPORT: NORPAT SALES, 113 West 42nd St., New York 36, N. Y.; CABLE: Norpacrest.

General Electric Co., Nela Park, East Cleveland, Ohio (lamps). EXPORT: 570 Lexington Ave., New York, N. Y.

Kliegl Bros., 321 West 50th St., New York, N. Y. (dimmers).

Lamplighter Products Co., 95 Atlantic Avenue, Brooklyn 2, N. Y. (emergency).

Sola Electric Co., 4633 W. 16th St., Chicago 50, Ill. (transformers); CABLE: Solco.

Superior Electric Co., Bristol, Conn. (dimmers); CABLE: Superlek.

Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y. (lamps); CABLE: Hysylvania.

Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (fixtures).

Ward Leonard Electric Co., 31 South St., Mt.

Vernon, N. Y. (dimmers). EXPORT: Ad. Auriema, Inc., 89 Broad St., New York, N. Y. Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y. (lamps).

## Lobby Mats

American Mat Corp., 2019 Adams St., Toledo, Ohio.

Perfo Mat & Rubber Co., Inc., 281 Fifth Ave., New York 16, N. Y.

## Murals, Photographic

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.

RCS Studios, 123 N. Wacker Dr., Chicago 5, Ill.

## Projection Accessories

Essannay Electric Manufacturing Co., 1438 North Clark St., Chicago 10, Ill. (changeovers). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Goldberg Brothers, 3500 Walnut St., Denver, Colo. (film cabinets, reels, rewinders). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Golde Manufacturing CCo., 4888 N. Clark St., Chicago 40, Ill. (changeovers, rewinders).

Griswold Machine Works, 412 Main St., Port Jefferson, N. Y. (splicers). EXPORT: Neumade Products Corp., 330 W. 42nd St., New York, N. Y.

Hollywood Film Co., 946 Seward St., Hollywood, Calif. (film rewinders).

Jefrona Laboratories, 1007 S. Salina St., Syracuse, N. Y. (film cement and cleaning equipment); CABLE: Jefrona. EXPORT: Camera Equipment Co., 1600 Broadway, New York, N. Y.

Lake Products Co., 6576 Oleatha Ave., St. Louis, Mo. (film cement).

Neumade Products Corp., 330 West 42nd St., New York 18, N. Y. (film cabinets, splicers, rewind tables, etc.); CABLE: Neumadecor, New York. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Prestoseal Manufacturing Corp., 37-27 33rd St., Long Island City, N. Y. (splicers).

## Projection Current Rectification Equipment

C. S. Ashcraft Manufacturing Co., 36-32 Thirty-eighth St., Long Island City, N. Y. (rectifiers). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Automatic Devices Co., 116 N. 8th St., Allentown, Pa. (motor-generators). EXPORT AGENT: FERNANDO MIER, 220 W. 42nd St., New York City.

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr. (rectifiers). EXPORT: STREUBER & LA CHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber. See page 33.

Century Electric Co., 1806 Pine St., St. Louis, Mo. (motor generators). EXPORT AGENT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.

Cinematic Corp., 122 Washington St., Bloomfield, N. J. (motor-generators, rectifiers and rectifier tubes).

Electric Specialty Co., 211 South St., Stamford, Conn. (motor generators). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Garver Electric Co., Union City, Ind. (rectifiers). EXPORT: Streuber & La Chicotte, Inc., 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.

GORDOS CORP., 86 Shipman St., Newark 2, N. J. (rectifier tubes). EXPORT: BIZZELLE CINEMA SUPPLY CORP., 420 W. 45th St., New York 19, N. Y. See page 46.

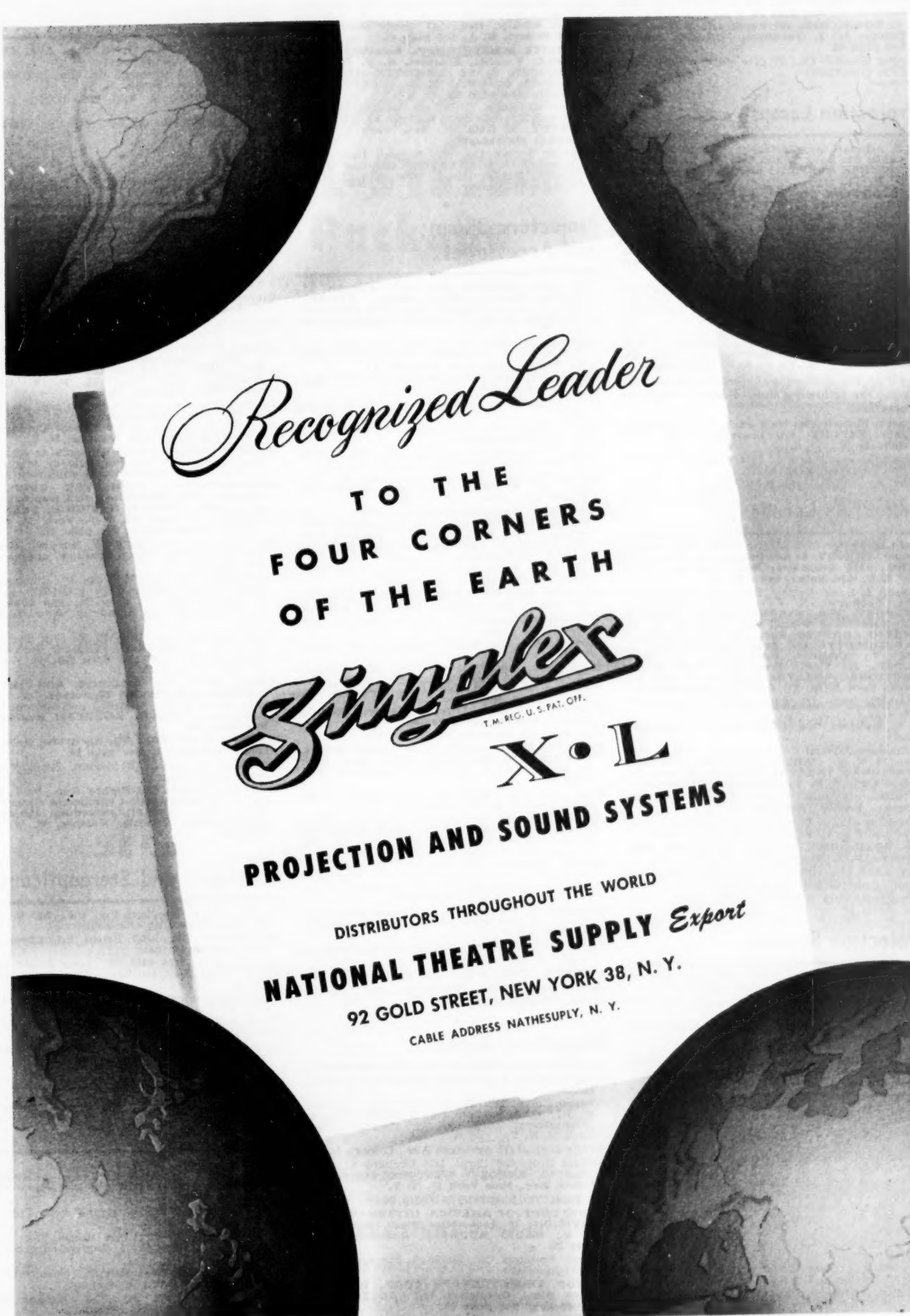
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio. (motor-generators). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Nathesupply.

Imperial Electric Co., 64 Ira Ave., Akron, Ohio (motor-generators); CABLE: Impelectro.

Kneisley Electric Co., Toledo, Ohio (rectifiers); CABLE: Kelco.

McColp, Aristie Corp., Ltd., 3410 W. 67th St., Los Angeles 43, Calif. (rectifiers); CABLE: Colchris. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.

Motigraph, Inc., 4431 W. Lake St., Chicago, Ill. (motor generators). EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.



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CABLE ADDRESS NATHESUPPLY, N. Y.

**NORPAT SALES, INC.**, 113 West 42nd St., New York, N. Y. See page 36.  
**J. E. ROBIN, INC.**, 267 Rhode Island Ave., East Orange, N. J. (rectifiers). **CABLE:** Jerobin. See page 45.  
**Strong Electric Co.**, 87 City Park Ave., Toledo, Ohio (rectifiers).

## Projection Lamps

**C. S. Ashcraft Manufacturing Corp.**, 36-32 Thirtieth St., Long Island City, N. Y. **EXPORT:** **WESTREX CORP.**, 111 Eighth Ave., New York 11, N. Y.  
**BALLANTYNE CO.**, 1712 Jackson St., Omaha 2, Nebr. **EXPORT:** **STREUBER & LA CHICOTTE, INC.**, 1819 Broadway, New York 23, N. Y.; **CABLE:** Kastreuber.  
**J. E. McAuley Manufacturing Co.**, 554 West Adams St., Chicago, Ill. **EXPORT:** **NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 7, N. Y.; **CABLE:** Natesupply.  
**Motigraph, Inc.**, 4431 W. Lake St., Chicago, Ill. **EXPORT:** **Frazar & Hansen, Ltd.**, 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.  
**Strong Electric Corp.**, 87 City Park Ave., Toledo, Ohio; **CABLE:** Stronglamp. **EXPORT:** **NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 7, N. Y.; **CABLE:** Natesupply.

All of above firms manufacture carbon arc lamps. The following make filament lamps for projection:

**General Electric Co.**, Nela Park, East Cleveland, Ohio. **EXPORT:** 570 Lexington Ave., New York, N. Y.  
**Westinghouse Electric International Co.**, 40 Wall St., New York 5, N. Y.

## Projection Lenses

**BALLANTYNE CO.**, 1712 Jackson St., Omaha, Nebr. **EXPORT:** **STREUBER & LA CHICOTTE, INC.**, 1819 Broadway, New York 23, N. Y.; **CABLE:** Kastreuber. See page 33.  
**Bausch & Lomb Optical Company**, 679 St. Paul St., Rochester, N. Y.; **CABLE:** Bauschlomb. **EXPORT:** **RCA INTERNATIONAL DIVISION**, 30 Rockefeller Plaza, New York 20, N. Y.; **RADIO ADDRESS:** Radiointer. **STREUBER & LA CHICOTTE, INC.**, 1819 Broadway, New York 23, N. Y.; **CABLE:** Kastreuber; **WESTREX CORP.**, 111 Eighth Ave., New York, N. Y.; **NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 7, N. Y.; **CABLE:** Natesupply.  
**Cinematic Corp.**, 122 Washington St., Bloomfield, N. J.  
**S. A. Galliole**, Via Carlo Bini, 44, Florence, Italy.  
**Kollmorgen Optical Co.**, 2 Franklin Ave., Brooklyn 11, N. Y.; **CABLE:** Kollmorgen. **EXPORT:** **NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 7, N. Y.; **CABLE:** Natesupply.  
**PHILIPS**, 11 Rue Edward Nortier, Neuilly (Seine), France. See page 35.  
**Projection Optics Company, Inc.**, 330 Lyell Ave., Rochester 6, New York; **CABLE:** Pro-Jax.  
**J. E. ROBIN, INC.**, 267 Rhode Island Ave., East Orange, N. J. See page 45.  
**Ross, Ltd.**, The Optical Works, Clapham Common, London S.W. 4, England.  
**Salmoiraghi**, Via Sanzio 5, Milan, Italy.

## Projection Screens

**Artkraft-Strauss Sign Corp.**, 830 Twelfth Ave., New York, N. Y. (wide-screen frames).  
**CinemaScope Products, Inc.**, 444 W. 56th St., New York, N. Y.  
**Da-Lite Screen Co., Inc.**, 2711 N. Pulaski Road, Chicago 39, Ill.  
**Nu-Screen Corp.**, 1501 Broadway, New York 18, N. Y. **EXPORT:** **NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 7, N. Y.; **CABLE:** Natesupply.  
**Perforated Front Projection Screen Co., Ltd.**, 43-49 Higham St., Walthamstow, London E. 17, England.  
**Raytone Screen Corp.**, 165 Clermont Ave., Brooklyn, N. Y.  
**Cinematic Corp.**, 122 Washington St., Bloomfield, N. J.  
**Glowmeter Corp.**, 455 Bryant St., North Tonawanda, N. Y.  
**Hollywood Curvascope Frame Co.**, 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).  
**H. R. Mitchell & Co.**, P. O. Box 690, Hartselle, Ala. (wide-screen frames).  
**PHILIPS**, 11 Rue Edward Nortier, Neuilly (Seine), France. See page 35.  
**Radiant Manufacturing Corp.**, 2627 Roosevelt Rd., Chicago, Ill.

**MAX SCHUMANN**, Speckstrasse 61-63, Hamburg 35, Germany. (wide-screen). U. S. A. Address: **J. E. ROBIN, INC.**, 267 Rhode Island Ave., East Orange, N. J. See page 45.

**VOCALITE SCREEN CORP.**, Roosevelt, N. Y.; **CABLE:** Vocalite, Freeport, N. Y. **EXPORT:** **STREUBER & LA CHICOTTE, INC.**, 1819 Broadway, New York 23, N. Y.; **CABLE:** Kastreuber. See page 36.

**Walker American Corp.**, 800 Beaumont St., St. Louis 6, Mo. **EXPORT:** **NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 7, N. Y.; **CABLE:** Natesupply.

**Williams Screen Co.**, 1670 Summit Lake Blvd., Akron 7, Ohio. **EXPORT:** **STREUBER & LA CHICOTTE, INC.**, 1819 Broadway, New York 23, N. Y.; **CABLE:** Kastreuber.

## Projectors, 35mm; and Accessories

**THE BALLANTYNE CO.**, 1712 Jackson St., Omaha, Nebr.; **CABLE:** Balco. **EXPORT:** **STREUBER & LA CHICOTTE, INC.**, 1819 Broadway, New York 23, N. Y.; **CABLE:** Kastreuber. See page 33.  
**Century Projector Corp.**, 729 Seventh Ave., New York, N. Y. **EXPORT:** **WESTREX CORP.**, 111 Eighth Ave., New York, N. Y.  
**Charlin**, 181 Ave. Pierre Brossolette, Montrouge (Seine), France.  
**Cinemeccanica S. A.**, Viale Campania 25, Milan, Italy.  
**DeVry Corp.**, 1111 Armitage Ave., Chicago 14, Ill.; **CABLE:** Hermdervy.  
**Gevaert Company of America, Inc.**, 423 W. 55th St., New York 19, N. Y.; **CABLE:** Gevaflim.  
**Holmes Projector Corp.**, 1815 Orchard St., Chicago, Ill. **EXPORT:** **WESTREX CORP.**, 111 Eighth Ave., New York 11, N. Y.  
**INTERNATIONAL PROJECTOR CORP.**, 55 LaFrance Ave., Bloomfield, N. Y.; **CABLE:** Presimplex, New York. **EXPORT:** **National Theatre Supply**, 92 Gold St., New York 35, N. Y.; **CABLE:** Natesupply. See page 31.  
**G. B.-Kalee, Ltd.**, Mortimer House, 37-41 Mortimer St., London W. 1, England.  
**LAVEZZI MACHINE WORKS**, 4635 W. Lake St., Chicago 44, Ill. (projector parts). See page 40.  
**Maquinaria Cinematografica S. A.**, Mallorca, 228, Barcelona, Spain.  
**Microtecnica**, Via Madama Cristina 149, Turin, Italy.  
**Motigraph, Inc.**, 4431 W. Lake St., Chicago, Ill. **EXPORT:** **Frazar & Hansen, Ltd.**, 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.  
**PHILIPS**, 11 Rue Edward Nortier, Neuilly (Seine), France. See page 35.  
**Pio Pion**, Via Rovereto 3, Milan, Italy.  
**RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION**, 30 Rockefeller Plaza, New York 20, N. Y.; **RADIO ADDRESS:** Radiointer. See page 29.  
**Ross Ltd.**, The Optical Works, Clapham Common, London S. W. 4, England.  
**Schoen Products Co.**, 105029 S. Figueroa Blvd., Gardena, Calif. **EXPORT AGENT:** Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, California.  
**Wenzel Projector Co.**, 2505-2519 S. State St., Chicago 16, Ill.; **CABLE:** Wenzko. **EXPORT:** **STREUBER & LA CHICOTTE, INC.**, 1819 Broadway, New York, N. Y.; **CABLE:** Kastreuber.  
**EDWARD H. WOLK**, 1241 S. Wabash Ave., Chicago 5, Ill. (projector parts). **CABLE:** Edwolk. See page 47.  
**Zeiss-Ikon AG**, Dornhalden Strasse 5, Stuttgart, Germany (projectors).

(Above firms manufacture projector mechanisms, bases, magazines and takeups unless otherwise specified.)

## Projectors, 16mm

**Cinemeccanica S. A.**, Viale Campania 25, Milan, Italy.  
**Compo Corp.**, 2251 W. St. Paul Ave., Chicago 47, Ill.; **CABLE:** Compo. **EXPORT:** **Cinefot International Corp.**, 303 W. 42nd St., New York 18, N. Y.  
**DeVry Corp.**, 1111 Armitage Ave., Chicago 14, Ill.  
**Holmes Projector Corp.**, 1815 Orchard St., Chicago, Ill. **EXPORT:** **WESTREX CORP.**, 111 Eighth Ave., New York 11, N. Y.  
**Pio Pion**, Via Rovereto 3, Milan, Italy.  
**RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION**, 30 Rockefeller Plaza, New York, N. Y.; **RADIO ADDRESS:** Radiointer. See page 29.  
**Schoen Products Co.**, 105029 S. Figueroa Blvd., Gardena, Calif.  
**VICTOR ANIMATOGRAPH CORP.**, Davenport Bank Bldg., Davenport, Ia.; **CABLE:** Vianco, Davenport. See page 43.

## Sand Urns

**Compo Corp.**, 2251 W. St. Paul Ave., Chicago 47, Ill.; **CABLE:** Compo.  
**Glaro Machine Products Co., Inc.**, 220 B. 82nd St., Rockaway Beach, N. Y.  
**Goldberg Brothers**, 3500 Walnut St., Denver, Colo.  
**Golde Manufacturing Co.**, 4888 N. Clark St., Chicago 40, Ill.

## Sound Equipment (Theatre)

**Altec Lansing Corp.**, 9356 Santa Monica Blvd., Beverly Hills, Calif. (amplifiers, speaker systems). **EXPORT AGENT:** **Frazar & Hansen, Ltd.**, 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.  
**Ampex Corp.**, 934 Charter St., Redwood City, Calif.  
**Cinematic Corp.**, 122 Washington St., Bloomfield, N. J. (stereosound adapter).  
**Magnasync Mfg. Co., Ltd.**, 5517 Satsuma Ave., North Hollywood, Calif.  
**BALLANTYNE CO.**, 1712 Jackson St., Omaha 2, Nebr. (reproduction equipment). **EXPORT:** **STREUBER & LA CHICOTTE, INC.**, 1819 Broadway, New York 23, N. Y.; **CABLE:** Kastreuber. See page 33.  
**Fairchild Recording Equipment Corp.**, 154th St. & 7th Ave., Whitestone, N. Y. **EXPORT:** **Fairchild Camera & Instrument Corp.**, 88-06 Van Wyck Boulevard, Jamaica, N. Y.  
**Industria Cinematografica Espanola de Aparatos Sonores S. A.**, Icaas, Fulgencio de Miguel 14, Madrid, Spain (reproduction equipment).  
**INTERNATIONAL PROJECTOR CORP.**, 55 LaFrance Ave., Bloomfield, N. J. (reproduction equipment). **EXPORT:** **NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 35, N. Y.; **CABLE:** Natesupply. See page 31.  
**PHILIPS**, 11 Rue Edward Nortier, Neuilly (Seine), France. (reproduction equipment). See page 35.  
**Motigraph, Inc.**, 4431 W. Lake St., Chicago, Ill. (reproduction equipment). **EXPORT:** **Frazar & Hansen, Ltd.**, 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.  
**Racon Electric Co., Inc.**, 52 E. 19th St., New York, N. Y. (speakers); **CABLE:** Reconelec. **EXPORT:** **M. Simmons Sons Co.**, 25 Warren St., New York, N. Y.  
**RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION**, 30 Rockefeller Plaza, New York, N. Y. (recording and reproduction equipment). **RADIO ADDRESS:** Radiointer. See page 29.  
**SIEMENS & HALSKE AG**, Karlsruhe, Germany (sound equipment). See page 56.  
**Superson**, Aribau, 21 Barcelona, Spain (reproduction equipment).  
**WESTREX CORP.**, 111 Eighth Ave., New York 11, N. Y. (reproduction equipment [except in U.S.A. and Canada]; recording equipment [world-wide]). **CABLE:** Westrex, N. Y. See page 2.

## Spotlights and Stereopticons

**Beseler Visual Products Co., Inc.**, 200 E. 23rd St., New York City (stereopticons).  
**Be t Devices Co.**, 10921 Briggs Rd., Cleveland, Ohio (stereopticons).  
**Genarco, Inc.**, 3656 34th St. Long Island City, N. Y. **CABLE:** Latilrac, New York spotlights).  
**Golde Manufacturing Co.**, 4888 N. Clark St., Chicago 40, Ill. (spotlights - stereopticons).  
**Kliegl Bros.**, 321 West 50th St., New York 19, N. Y. (spotlights).  
**Strong Electric Corp.**, 87 City Park Ave., Toledo, Ohio (spotlights, slide projectors).

## Stage Lighting. Rigging & Hardware

**J. R. Clancy, Inc.**, 1010 W. Belden Ave., Syracuse, N. Y. (rigging & hardware). **EXPORT:** **WESTREX CORP.**, 111 Eighth Ave., New York 11, N. Y.  
**Hub Electric Co.**, 2219 W. Grand Ave., Chicago, Ill. (switchboards).  
**G. B.-Kalee, Ltd.**, Mortimer House, 37-41 Mortimer St., London W. 1, England (lighting & rigging).  
**Kliegl Bros.**, 321 West 50th St., New York 19, N. Y. (stage lighting equipment).  
**Joseph Vasconcellas, Inc.**, 27-22 Jackson Ave., Long Island City, N. Y. (lifts).



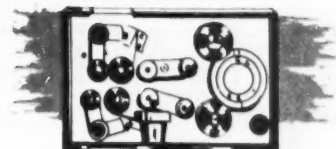
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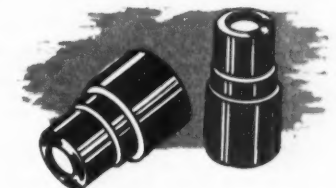
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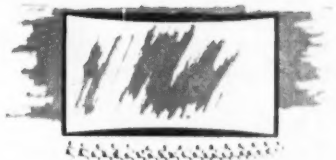
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The Ballantyne Company's new wide angle lens that gives perfect definition to the outer edges of the screen.



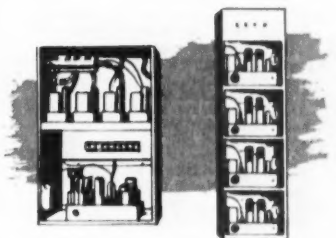
### SEE:

The Ballantyne Company's new wide screens that will handle any ratio.



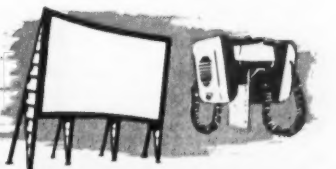
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## Studio and Film Processing Equipment

Camera Equipment Co., 1600 Broadway, New York 19, N. Y. (camera tripods and blimps). EXPORT: Barnett International Forwarders, Inc., 723 Seventh Ave., New York 19, N. Y.

Debrle, III St. Maur, Paris, France (cameras & processing equipment).

Eclair, 12 Rue Gaillen, Paris 2, France (cameras & processing equipment).

Editor Precision Equipment Co., 130 W. 46th St., New York 19, N. Y. (film editing equipment).

Fonda Corp., 550 W. Colorado Blvd., Glendale, Calif. (processing equipment); CABLE: Fonda Corp. EXPORT AGENT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

G. B-Kalec, Ltd., Mortimer House, 37-41 Mortimer Street, London W.1, England (cameras & processing equipment).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (production lighting).

Metal Masters, Div. of Wall Laboratories, 4584 68th St., San Diego 15, Calif. (processing machines).

Mitchell Camera Corp., 666 W. Harvard St., Lendale 4, Calif. (cameras, process projectors); CABLE: Mitcamco.

Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38, Calif. (production lighting); CABLE: Morinc.

Peerless Film Processing Corp., 165 W. 46th St., New York, N. Y.

Precision Laboratories, 244 W. 65th St., New York 23, N. Y. (editing equipment). EXPORT: Cinefot International Corp., 303 W. 42nd St., New York, N. Y.

**RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. (recording equipment). RADIO ADDRESS: Radiointer. See page 29.**

Rapid Film Technique, Inc., 21 W. 46th St., New York, N. Y. (film rejuvenators).

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. (editing equipment). EXPORT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, Calif.

**S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. (developing machines, magnetic recorders, cameras); CABLE: Sosoand. See page 38.**

**WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. (recording equipment). CABLE: Westrex, N. Y. See page 2.**

## Third-Dimension Equipment & Supplies

Airborne Accessories Corporation, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

**THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). EXPORT: STREUBER & LA CHICOTTE, 1819 Broadway, New York, N. Y. CABLE: Kastreuber. See page 33.**

Century Projector Corporation, 729 Seventh Avenue, New York City (mechanical interlocks). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electric Company, 570 Lexington Avenue, New York City (selsyn motors).

Goldberg Bros., 3500 Walnut Street, Denver, Colo. (reels).

Hollywood Film Company, 946 Sewad Street, Hollywood, Calif. (reels & rewinders).

Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. Y. (spectacle sterilizers).

International Projector Corporation, 55 La-France Avenue, Bloomfield, N. J. (magazines).

Magic Viewers, Inc., 1740 Broadway, New York City (throw-away spectacles).

Motograph, Inc., 4431 West Lake Street, Chicago, Ill. (interlocks). Export: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

**NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks). See page 31.**

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

**PHILIPS, 11 Rue Edward Nortier, Neuilly (Seine), France. (magazines, mechanical interlocks). See page 35.**

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and monitoring equipment).

Polaroid Corporation, Cambridge, Mass. (spectacles and monitoring equipment).

Stroble-Dodge Equipment Corporation, 2324 Beechmont Avenue, Cincinnati 30, Ohio (magazines).

Steriloptics, Inc., 37-40 12th St., Long Island City, N. Y. (ozone spectacle sterilizer).

**RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. (mechanical interlocks). RADIO ADDRESS: Radiointer. See page 29.**

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill. Cable: Wenzko. EXPORT: STREUBER & LA CHICOTTE, 1819 Broadway, New York, N. Y.; CABLE: Kastreuber.

**EDWARD H. WOLK, 1241 South Wabash Ave., Chicago, Ill. (magazines). See page 47.**

## Ticket Equipment

Coinometer Corp., 1223 S. Wabash Ave., Chicago 3, Ill. (changemakers).

General Register Corp., 43-01 22nd St., Long Island City, N. Y. (issuing machines & stub receivers).

## REFRESHMENT EQUIPMENT & SUPPLIES

### Beverages & Beverage Dispensers

Apco Co., 250 W. 57th St., New York, N. Y. (dispensers only).

Canada Dry Ginger Ale, Inc., 100 Park Ave., New York, N. Y.

Carbonic Dispenser, Inc., Route #46, Canfield, Ohio (dispensers only).

The Coca-Cola Co., 515 Madison Ave., New York 22, N. Y. EXPORT: Coca-Cola Export Corp., 515 Madison Ave., New York, N. Y.

Cole Products Corp., 39 S. La Salle St., Chicago 3, Ill. (dispensers only).

A. Dalkin Co., Inc., 3232 N. Kilpatrick Ave., Chicago 41, Ill. (dispensers only).

Fruit-O-Matic Manufacturing Co., 5225 Wilshire Blvd., Los Angeles 36, Calif. (dispensers only).

The Charles E. Hires Co., 206 S. 24th St., Philadelphia 41, Pa.

Majestic Enterprises, Ltd., 959 Grenshaw Blvd., Los Angeles 9, Calif. (dispensers only).

Modern Refreshers, Inc., 1812 W. Hubbard St., Chicago 22, Ill. (dispensers only).

Mission Dry Corp., 5001 E. Soto St., P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.; CABLE: Misdry.

Orange Crush Co., 314 Superior St., Chicago 10, Ill.

Pacific Citrus Products Co., P. O. Box 392, 336 E. Santa Fe Ave., Fullerton, Calif. (beverage flavors only); CABLE: Pacitico. EXPORT AGENT: Modern Merchandising Co., 510 Battery St., San Francisco 11, Calif.; CABLE: Modmerinc.

Selmix Dispenser, Inc., 28-25 Bordon Ave., Long Island City 1, N. Y. (dispensers only).

Spacarb, Inc., 270 Madison Ave., New York 16, N. Y. (dispensers only).

### Candy Bars & Specialties

Paul F. Beich Co., Bloomington, Ill.

Boyer Brothers, Inc., 821 17th St., Altoona, Pa.

Bunte Brothers, 3301-3359 Franklin Blvd., Chicago 24, Ill.; CABLE: Diabunte.

Chase Candy Co., 4230 Gravois Ave., St. Louis 16, Mo., and P. O. Box 1120, San Jose, Calif.

Cinesnax Corp., 988 Market St., San Francisco 2, Calif.

D. L. Clark Co., 503 Martindale St., Philadelphia, Pa.

Henry Heide, Inc., 313 Hudson St., New York, N. Y.

Hershey Chocolate Corp., Hershey, Pa.

Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.

Mason, Au & Magenheimer Manufacturing Co., Inc., P. O. Box 549, Mineola, N. Y.

Nestle's Chocolate Co., Main & Williams St., White Plains, N. Y.

Peter Paul, Inc., New Haven Rd., Naugatuck, Conn.

Quaker City Chocolate & Confectionery Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.

Rockwood & Co., 88 Washington Ave., Brooklyn 5, N. Y.

Schutter Candy Co., 1501 Locust St., St. Louis 3, Mo.

The Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J.

George Ziegler Co., 408 West Florida St., Milwaukee, Wis.

Golde Manufacturing Company, 4888 N. Clark St., Chicago 40, Ill. (stub boxes, ticket dispensers); Cable: Golch.

## Toilet Room Accessories

Chicago Hardware Foundry Co., 2500 Commonwealth Ave., North Chicago, Ill. (electric hand dryers).

Electronic Towel Corp., 57 William St., New York 5, N. Y. (electric hand dryers). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Nathe-supply.

Electric-Aire Engineering Corp., 135 S. La Salle St., Chicago, Ill. (electric hand dryers).

Sloan Valve Co., 4300 West Lake St., Chicago 24, Ill. (fixtures). CABLE: Sloanvalco.

## Chewing Gum

American Chicle Co., Thompson Ave. & Manly, L. I. City, N. Y.

Beechnut Packing Co., 10 E. 40th St., New York, N. Y.

Clark Brothers Chewing Gum Co., Merchant & Martindale Sts., Pittsburgh 12, Pa. EXPORT AGENT: Ramco Trading Corp., 76 Beaver St., New York 5, N. Y.

William Wrigley, Jr. Co., 410 N. Michigan Ave., Chicago 11, Ill.

## Confectionery Display Cases

Columbus Show Case Co., 850 W. Fifth Ave., Columbus 8, Ohio.

Supurdisplay, Inc., 233 East Erie St., Milwaukee, Wis.

## Food Service Equipment

Acton Manufacturing Co., Inc., 605 S. Summit St., Arkansas City, Kans. (portable vending equipment).

Alco-Deree Co., 4300 No. California Ave., Chicago 18, Ill.

Anetsberger Bros., Inc., 180 N. Ansets Dr., Northbrook, Ill. (frying and grilling equipment).

Automatic Food Shaping Co., Inc., 58 New St., New York 44, N. Y. (food shaper).

Belvend Manufacturing Co., Inc., 122 S. Michigan Ave., Chicago 3, Ill.

Best Products Co., 2620 W. Addison St., Chicago 18, Ill. (automatic coffee maker).

Bert's Electric Automatic Snow Cone Machine, P. O. Box 7803, Fair Park, Dallas, Tex.

Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (vending carts).

J. J. Connolly, Inc., 457 West 40th St., New York 18, N. Y. (frankfurter and roll grill).

Dalason Products Manufacturing Co., 835 W. Madison St., Chicago 7, Ill.

Dixie Cup Co., Easton, Pa.

Dulane, Inc., 190 River Rd., River Road, Ill. (deep fryer).

Helmco, Inc., 1215 Fullerton Ave., Chicago, Ill. (barbecue and bun equipment).

Lyon Industries, Inc., 342 Madison Ave., New York, N. Y.

Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. (frankfurter and bun steamer). CABLE: Timber. EXPORT: Manley, Inc., Box 2545, Kansas City.

Nahdgee, Inc., 947 S. Ridgeland Ave., Oak Park, Ill. (frankfurter and sausage barbecue equipment).

Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (deep fryer). EXPORT DIVISION: 354 S. Spring St., Los Angeles, Calif.

Stringmaster Division of California Engineering Co., 656 N. Cahuenga Blvd., Los Angeles 4, Calif.

Sweden Freezer Manufacturing Co., 3401 17th Ave. W., Seattle 99, Wash.; CABLE: Sweden. EXPORT AGENT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y. CABLE: Natheco.

George Sylvan Electric Corp., 7558 S. Chicago Ave., Chicago 19, Ill.

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## Popcorn Equipment & Supplies

Blessing-Hoffman Corp., 2422 W. Cermak Rd., Chicago 8, Ill. (popcorners & warmers).  
Blevins Popcorn Co., Inc., 3098 Charlotte Ave., Nashville, Tenn. (raw corn). CABLE: Blevpop.  
Central Popcorn Co., Schaller, Ia. (raw corn).  
Cinesnax Corp., 988 Market St., San Francisco 2 Calif. (warmers).  
C. Cretors & Co., 620 W. Cermak Road, Chicago, Ill. (popcorners); EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.  
Hi-Land Paper Products, 88 North Highland Ave., Ossining, N. Y. (boxes).  
Kontney Carton Co., 418 N. Clay St., Green Bay, Wis. (boxes).  
Krispy Kist Corn Machine Co., 120 S. Halsted Ave., Chicago 6, Ill. (candied popcorn machines).  
Long Eakins Co., P. O. Box 933, Springfield, Ohio (candied popcorn equipment).  
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. (popcorners); CABLE: Timber. EXPORT: Manley, Inc., Box 2545, Kansas City.  
Midland Pop Corn Co., 67 Eighth Ave., N.E., Minneapolis, Minn. (bags & seasonings).  
Northwest Popcorn & Seed Co., P. O. Box 277, Delaware, Ohio (raw corn).  
Pronto Pop Corn Sales Corp., 702 Beacon St., Boston, Mass. (warmers).  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo. (bags).  
Queen City Manufacturing Co., 1020 Richmond St., Cincinnati, Ohio (automatic dispensers).  
Rex Specialty Bag Corp., 101 Onderdonk Ave., Brooklyn, N. Y. (noiseless bags).  
Russell's Korn Kribs, Hartsville, Tenn. (raw corn).  
C. F. Simonin's Sons, Inc., Belgrade & Tioga Sts., Philadelphia 34, Pa. (seasonings).  
Speed-Scoop, 109 Thornton Ave., San Francisco 24, Calif. (scoops).  
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (popcorners). EXPORT AGENT: Albert Rebel, 354 S. Spring St., Los Angeles, Calif.

## Soda Fountains

Dallas Soda Fountain Co., Inc., 6005 W. Jefferson St., Dallas, Texas.  
Petersen Show Case & Fixture Co., 5700 S. San Pedro St., Los Angeles 11, Calif. EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.  
Stanley Knight Corp., 3430 N. Pulaski St., Chicago 41, Ill.; CABLE: Wecoman. EXPORT AGENT: Stanley Knight Export Division, Suite 524, 354 South Spring St., Los Angeles 13, Calif.

## Norpat Selenium Rectifier Line

A line of heavy-duty selenium rectifiers was exhibited by Norpat Sales, Inc., New York, at the Tesma Trade Show in Chicago this month. All models, large and small, have full glass-insulated transformers. Ripple is held to 1%, and with 12-phase full-wave rectification, giving 720 impulses per second, results in a very low flicker, according to the manufacturer. By means of a 21-position, 8-point switch, wired to each phase of the 3-phase line transformer, output current and voltage are controlled to the arc.

In addition to a thermal switch, which shuts off the unit in the event of fan blower failure to prevent damage to the transformer and stacks, an audible signal device is provided to warn the operator of excess temperatures.

Every unit is coated against corrosion and humidity effects. The equipment is designed for 50/60-cycle operation and rectifier stacks are rated for 50% voltage overloads and for continuous duty at 25% current overloads.

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## Westrex Devices For Stereo Sound

Westrex Corporation's Hollywood laboratories have been exceedingly active this year developing the necessary equipment to record and reproduce film which the industry is now using for new screen presentations.

E. S. Gregg, vice president and general manager of Westrex, stated that these developments were one of many steps toward the actual showing of the new processes in theatres in all parts of the world.

He pointed out that hundreds of manufacturing and installation drawings, schematics, and specifications had to be prepared; scores of subcontractors here and in England, Australia, France, and Italy had to be geared rapidly to meet Westrex's orders for new electrical and mechanical components. Complete technical information had to be prepared quickly and rushed by airmail to the hundreds of trained technicians on the staffs of Westrex's sixty-four subsidiary company offices located in thirty-six principal countries. These research, distribution and engineering services were co-ordinated at Westrex's Headquarters in New York.

To assist the staffs of theatre owners and supply dealers in the installation and adjustment of this new picture and sound projection equipment for CinemaScope presentation, three of Westrex's engineers are now on loan to 20th Century-Fox. Basil Wedmore, commercial recording engineer from New York Headquarters, is giving first-hand information to engineers and projectionists in the Far East, Australia and New Zealand. William DeMello, manager of Westrex Company, Cuba, is doing the same in Latin America, and Robert Smith, production engineer of the Western Electric Company, Limited, London, in Europe.

To record sound on the four magnetic tracks of the large number of release prints required for CinemaScope feature productions, Westrex's Hollywood Laboratories developed an electrical printer for Twentieth Century-Fox. This printer grew out of the company's pioneering experience in introducing magnetic recording as a production tool in studios for quality sound.

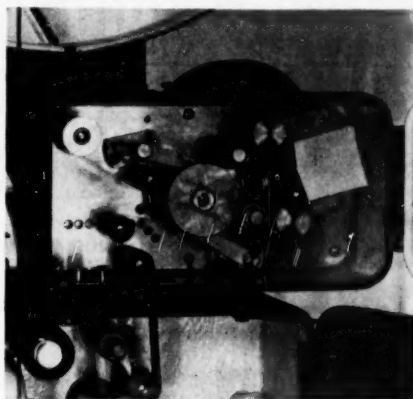
The Westrex electrical printer has a four-track reproducer which feeds five magnetic recorders, each equipped with a four-track magnetic head, with tracks in the CinemaScope release print position. The reproducer and the five recorders are interlocked and run at the standard speed of ninety feet per minute. The "magnetic master," with its four 150-mil tracks, each spaced 100 mils, records, or "electrically prints," to five CinemaScope combined picture and magnetic sound release prints simultaneously.

The present procedure, in combining picture and sound, is to receive the positive CinemaScope picture prints, without sound, from Technicolor laboratories, to stripe these prints with four magnetic stripes, and to re-record five prints at the same time, using the Westrex electrical printer.

Theatres can get stereophonic sound reproduction from a composite print by use of

the Westrex R9 stereophonic reproducers and their associated pre-amplifiers, 12KC control or "squelcher" amplifier, four main amplifiers and power units, three high- and low-frequency backstage loudspeaker equipments, and auditorium speakers as required for individual theatres.

The Westrex R9 (illustrated) uses two impedance drums which give the tight film loop essential for good magnetic reproduction.



It features the well-known Davis drive and flutter suppressor. An idler roller can be adjusted to the various lengths of the film paths of different makes of projectors. The large 32-tooth sprocket, which controls the film on both sides of the magnetic head, is locked when either of its associated rollers is in the open position to facilitate speedy and accurate threading.

## Robin Line for New Techniques

Additions to its line of theatre equipment prompted by the new film techniques have been announced recently by J. E. Robin, Inc., East Orange, N. J. They include new models of rectifiers, coated projection lenses, and a plastic screen.

The new "Robin-Arc" selenium rectifiers for 3-phase, 185-250V, 50/60-cycle power lines feature a special transformer with a "built-in ballast" of the high-reactance type, designed, the company explains, to "give a similar effect in operation as is provided when motor-generator and ballast rheostats are used." Four sizes comprise the rectifier line: Model K-100 is rated at 100 amperes 60 volts. Model K-100-X40 is a dual unit rated at 70 amperes, 36 to 40 volts, or 100 amperes, 50 to 60 volts. Model K-150 rates 135 amperes, 58 to 72 volts. The K-250 model is rated at 185 amperes, 60 to 70 volts.

The projection lenses, trade-named "Extralite," are now being produced in focal length from 2 to 4 inches in 1/4-inch steps. Mountings are dust-proof and fit all standard projectors, the company states.

The vinyl plastic screen has a novel "no-sag suspension system" designed to eliminate buckling and sagging. In addition a plastic welding process, developed by Max Schumann, German screen specialist, is said to make seams invisible even under bright light.

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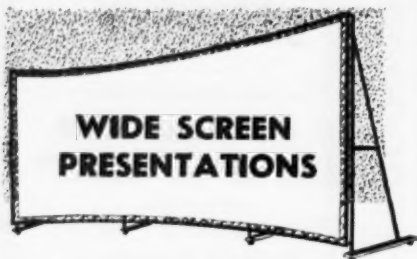
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## Section 2

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WESTREX COMPANY (France-Belgium), 47 Rue Michelet, Algiers. Westrex equipment & supplies.  
WESTREX COMPANY (France-Belgium), Impasse Thierry, Oron. Westrex equipment & supplies.

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FA ANTONIO, Cordoba 2444, Buenos Aires. Ahco loudspeakers.  
ARECHEVALA Y CIA., Corrientes 2759, Buenos Aires. Amplifiers, sound equipment.  
BOIZA E HIJOS, Estomba 3780, Buenos Aires. Screens.  
MIGUEL CERIANI, Herrera 880, Buenos Aires. Seats.  
CIA. ARGENTINA DEL RIO DE LA PLATA, Peru 486, Buenos Aires. Agn-Baltic projection, sound and recording equipment, mirrors, lanterns, loudspeakers, etc.  
CIA. COMMERCIAL CONDOR, Sarmiento 2149, Buenos Aires. Simplex equipment; National carbons; Bausch Lomb mirror and lenses; Snaplite and Cinephon lenses; Peerless Magnarc; screens, cameras, etc.  
MENDEZ DELFINO, Talcahuano 876, Buenos Aires. Sonograf sound equipment.  
J. A. DESPLATS, Hidalgo 540, Buenos Aires. Amplifiers.  
ESCOBEDO Y CIA., Marcos Sastra 2673, Buenos Aires. Sidephonic sound equipment.  
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JUAN FAVRE, Lavalle 2023, Buenos Aires. A. Debric equipment.  
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J. M. GRAND Y CIA., Cangallo 2276, Buenos Aires. Granvox sound equipment.  
SIMON GRINBERG, Matheu 257, Buenos Aires. Sigri lanterns.  
JOSE M. LAJAJA, Lavalle 2023, Buenos Aires. Projection equipment, amplifiers, etc.  
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MAYO FILM, Bme. Mitre 1956, Buenos Aires. Carbons.  
MINUTO, Callao 858, Buenos Aires. Screens.  
BASILIO OLARTE, Av. A. Gallardo 736, Buenos Aires. Ship carbons.  
PHILIPS ARGENTINA, S. A., Vedia y Av. Forest, Buenos Aires. Philips projection and sound equipment, lenses, loudspeakers, screens, etc.  
RCA VICTOR ARGENTINA, Bartolome Mitre 1961, Buenos Aires. Theatre & sound equipment, sound recording equipment.  
RADIO MAN S. R. L., Rivadavia 1982, Buenos Aires. Rex projection equipment, carbons, Gardiner lanterns, Altec Lansing and University sound equipment, Super Rex sound equipment.  
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JOHN REYES, Independencia 1900, Buenos Aires. Orpho sound recording equipment.  
CARLOS ROBATTO, Victoria 4052, Buenos Aires. Leatono sound equipment.  
ROMERO Y ENRIONE, Av. Godoy 4269, Rosario. Economarc projection equipment.  
SARYCO, Larrea 615, Buenos Aires. Screens.  
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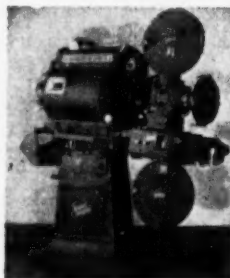
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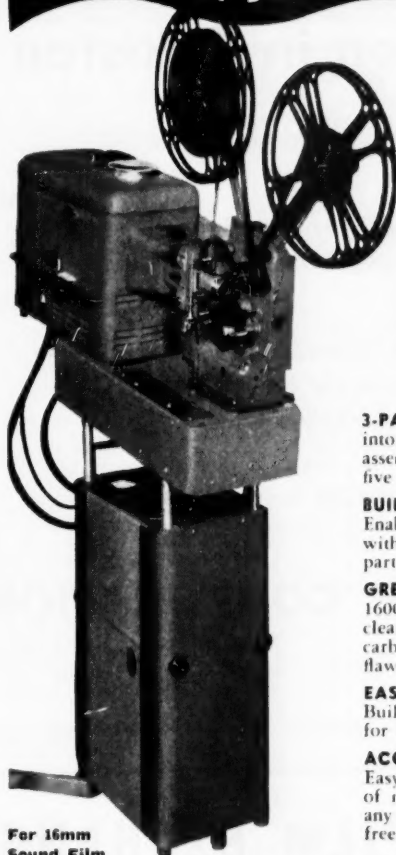
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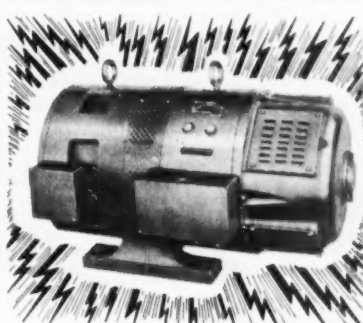
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VICMAR ELECTRONICA-SONIDO, Lope Rueda 10,  
Madrid.  
WESTREX COMPANY, IBERICA, Avenida Jose An-  
tonio 636, Barcelona. Westrex equipment and sup-  
plies.

### SWEDEN

AKTIEBOLAGET FOTOEGENTUREN, Mastersam-  
uelsgatan 23, Stockholm. G.B.-Kalee equipment &  
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54, Stockholm.

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## TUNISIA

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## URUGUAY

HAROLDO GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Gaumont-Kalee products.  
 BERNARDO GLUCKSMAN, CINEMATOGRAFICA GLUCKSMAN S.A., Rio Branco 1320, Montevideo. National Theatre Supply line.

## VENEZUELA

LUIS MARTINEZ, C. A., Miracielos A. Hospital 87, Caracas. Gaumont-Kalee products.  
 NATIONAL SUPPLY S.A., Apartado Postal No. 2909, Caracas. National Theatre Supply line.  
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 EL LOUVRE, S.A., P. O. Box 138, Curacao. RCA theatre & sound equipment.  
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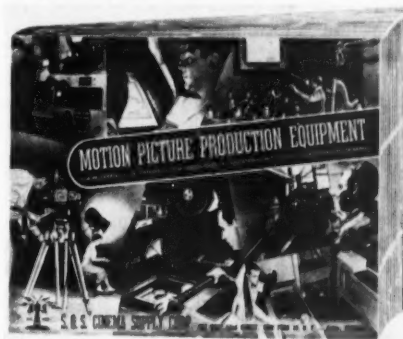
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## S.O.S. Booklet on Film Equipment

The S. O. S. Cinema Supply Corporation, New York, has issued a new catalog containing more than a thousand different items of motion picture equipment, with over 300 illustrations. Entitled "Sturelab No. 10," the catalog marks the company's 28th anniversary.

The contents are divided into twelve sections covering 35mm studio and newsreel cameras and accessories; 16mm studio and professional cameras and accessories; film



studio and television lighting equipment; optical, magnetic and disc sound recording equipment; projection equipment, including TV background; editing equipment, laboratory equipment, printers, processors, etc.; camera and recorder motors; plus a section containing "last minute specials." There is also a list of technical books on motion pictures.

Free copies of the catalog are now available from S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York 19, N. Y.

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## U-I Reports Grosses Big Overseas

Universal-International business abroad the past year has been a record one, Americo Aboaf, vice-president of Universal International Films, asserted in New York this week. And, he added, on the basis of the company's forthcoming product, as well as market conditions and a finely conditioned overseas sales force, he looks forward to an even better year in 1954.



Americo Aboaf

Mr. Aboaf, who recently returned from Europe, stressed the company's policy of keeping in close contact with the customers and creating goodwill. He also pointed out the recent round-the-world trip of Milton Rackmil, U-I president, and Al Daff, executive vice-president. The company, which had a sales meeting in Rome in June, plans a big sales meeting in South America shortly.

Mr. Aboaf asserted that abroad, as here, it's the good pictures that go over, and the bad ones that don't. He declared that considerable interest has been manifested in "The Glenn Miller Story," and pointed out that because of the picture's universal appeal, solid grosses are expected.

Mr. Aboaf revealed that new interest has been stirred in some countries for pictures in 3-D. He said that the company's "It Came from Outer Space," opened to record business in Brazil. It marked the first 3-D opening in that country.

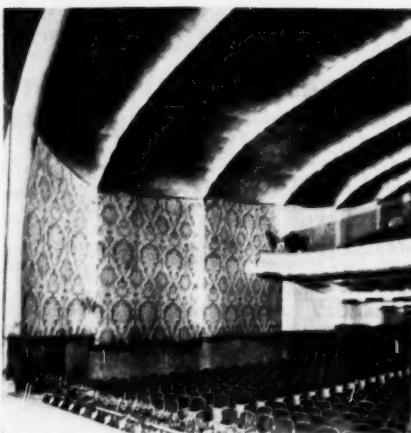
### Study New Exchange Center for Vancouver

**TORONTO:** Plans for a new film exchange in Vancouver are being studied by general managers of film companies and their New York head offices. The plans, presented by Harold Itter, a real estate agent in Vancouver, call for a two-story building to be located on Broadway in mid-Vancouver. The building, which will include a screening-room, will cost \$300,000 and will be ready for occupancy one year after the start of construction.

### Embassy to "Art" Policy

J. Arthur Rank's "Project M.7" will have its American premiere November 25 at Guild Enterprises' Embassy theatre, New York City, thereby marking that theatre's conversion to an "art" theatre. Norman Elson, Guild president, said the policy change was part of an over-all Guild program.

### FIBERGLAS IN CUBAN THEATRE



Extensive use has been made of Fiberglas products of the Owens-Corning Corporation, Toledo, for thermal and acoustical insulation and for decorative purposes in a number of new theatres built in Cuba recently, one of which is the Teatro Aguilera. In the 2500-seat auditorium (above) Fiberglas PF insulating boards cover the ceiling while the side walls and balcony front have "Aerocor" blankets covered with Thortel glass-base fabrics. This elaborate theatre boasts of an included cafeteria, night club and offices, which have combinations of exposed Fiberglas insulations, decorative fabrics and acoustical tiles. Installations in Cuba are carried out under the direction of Manning Winthrop, Fiberglas representative in Havana.

### U.S. Investments Abroad Were \$111,700,000 in 1950

United States film companies had \$111,700,000 invested in foreign countries in 1950, according to the U. S. Department of Commerce. The information was developed on the 1950 census of business. The investment consisted mainly in equity in foreign branches and subsidiaries. Commerce officials said the low investment in proportion to the annual remittances or earnings was inherent in the nature of the industry. The largest investment was in western Europe, with \$55,900,000; followed by Canada with \$22,900,000 and Latin America with \$16,900,000. All other areas accounted for the remaining \$16,000,000, according to the information released by the Department.

### FINDING OUT ABOUT NEW TECHNIQUES

Since its publication on September 10 last, copies of "New Screen Techniques" have been sold in almost every sector of the world market. The compendium of articles by 28 experts on every phase of the new processes was edited by Martin Quigley, Jr., editor of The HERALD. It has been accepted in the United States as the definitive authority in the field. In addition to a heavy domestic sale, copies have been sold in 48 foreign countries.

## Six Major Films Set From Lux

With six of their most ambitious major productions now being edited for world-wide release early in 1954, Lux Films continues to maintain its position as one of Italy's busiest motion picture producing and distributing organizations.



Dr. Renato Gualino

Under the leadership of executive vice-president Dr. Renato Gualino, Lux is concentrating its major energies, talents, and finances on big-budget pictures: four in color by Technicolor, two in Pathecolor, two in wide-screen, and one in CinemaScope—all featuring international teams of stars.

Dr. Gualino, who also is general director of Italian Films Export and president of IFE Releasing Corp., is directing the Lux bid for a larger share of the world's market.

Now being readied by Lux for 1954 presentation are pictures of all types with top personalities. "Ulysses," first Italian-produced wide-screen project, is a multi-million dollar, color by Technicolor spectacle co-starring Silvana Mangano and Kirk Douglas. It will be released in the United States and Canada by Paramount. "Neapolitan Carousel," Italy's first big musical, also is in color.

The color by Technicolor "Judith and Holophernes" will be the first Italian-produced picture in CinemaScope, with Silvana Mangano and American stage star Yul Brynner, directed by Jean Negulesco. Anthony Quinn is starred in the title role of still another historical drama, "Attila, Scourge of God," an Italo-French co-production. Farley Granger is co-starred with Alida Valli in "Summer Hurricane." "Theodora, Empress of Byzantium," is another historical spectacle, which rounds out the six big films coming from Lux.

### Announce Formation of Moravia Productions

Formation of Moravia Productions, independent producing company, with the intention of employing European talent here and abroad in features to be produced in Hollywood, has been completed by Matt Freed, producer; Liliana Moreau writer-actress, and Francis Schwartz, attorney. The company will make both English and foreign language versions of each picture, it was declared in an announcement from Hollywood this week, with three films to be made annually. American, Canadian and European financing is represented in the firm.

## Film Export Shows Gain

WASHINGTON: The value of U.S. exports of motion picture films and equipment in the first half of 1953 was about 8 per cent higher than for the first six months of 1952, the Commerce Department reported.

Film chief Nathan D. Golden said value for the first half of 1953 totaled \$14,297,432, compared to \$13,229,329 in the first half of 1952. Exports of rawstock, exposed feature film and cameras were all up, but shipments of projectors were down badly.

In the exposed film category, the shipments in terms of linear feet were up only slightly, but dollar value was up considerably. Shipments of 35-mm. exposed negative feature films were put at 4,481,933 linear feet, valued at \$302,266 this year, compared with 4,403,586 feet valued at \$300,078 in the first half last year. Exports of 35-mm. positive features were put at 134,361,381 feet, valued at \$4,382,627, this year, compared with 134,752,528 feet valued at \$3,928,510 last year. Shipments of 16-mm. negative features were down in both linear feet and dollar value, but shipments of 16-mm. positive were up in both columns.

Total raw stock shipments jumped from 142,444,688 feet valued at \$3,166,601 last year to 163,620,935 feet valued at \$3,704,933 this year.

Sharpest gains in the rawstock category were registered by 35-mm. negative film, 16-mm. positive and negative, and 8-mm. negative. Shipments of 35-mm. positive were down in terms of linear feet but up in terms of value. Shipments of 8-mm. positive rawstock were down in both respects.


A total of 9,876 cameras, valued at \$832,407 were shipped during the first six months of this year, compared to 8,782 valued at \$731,801 last year. Exports of projectors fell from 9,473 valued at \$2,121,154 last year to 8,944 valued at \$1,703,897 this year. Greatest drops came in 16-mm. silent and sound projectors, while shipments of 8-mm. projectors actually increased. The value of shipments of all other equipment amounted to \$2,750,635 during the 1953 first half, compared to \$2,379,561 in the like 1952 months.

### National Conference Committee Announces Brotherhood Dinner

The annual World Brotherhood dinner of the amusement division of the National Conference of Christians and Jews will be held February 4 at the Hotel Waldorf-Astoria, New York, Emanuel Frisch, national chairman of the film industry's campaign, has announced. The date and format were decided at a luncheon of committee heads planning the dinner. These are, in addition to Mr. Frisch: J. Robert Rubin, Harry Brandt, Eugene Picker, Sol A. Schwartz, Max E. Youngstein, and Morey Goldstein. The campaign base has been broadened to include radio-TV, publishers, and records.

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## Grant Request to Seal 16mm 20th-Fox Interrogatories

LOS ANGELES: Federal Judge Ben Harrison this week granted 20th Century-Fox's request that the company's interrogatories in the Government's 16mm anti-trust case be sealed on the ground that the general dissemination of private trade information might subject the company to "injury, embarrassment and prejudice." The company is the seventh among 12 defendants to ask that their interrogatories be sealed. Additionally, Columbia Pictures has been allowed until December 1 to complete answering some unfinished portions of its interrogatory already reported filed and sealed.

## Legion Approves Seven of Eight New Productions

The National Legion of Decency this week reviewed eight new films, putting four in Class A, Section One, morally unobjectionable for general patronage; three in Class A, Section Two, morally unobjectionable for adults; and one in Class B, morally objectionable in part for all. In Section One are "Flight Nurse," "Killer Ape," "The Living Desert" and "Thunder Over The Plains." In Section Two are "The Diamond Queen," "Genevieve" and "How to Marry

a Millionaire." In Class B is "Destination Matrimony" because of "suggestive costuming."

## Taylor, Rebikoff and Koerner Speak to SMPTE Meeting

Plastic fresnel lenses, submarine cinematography, and control of color processes were the subjects of papers read Tuesday night to the Society of Motion Picture and Television Engineers, Atlantic Coast Section, meeting in New York. The papers were from Howard Taylor, optical engineer of the Bolsey Corporation; Dimitri Rebikoff, president of the Submarine Research Institute, and Allan M. Koerner, Cine Processing Division, Eastman Kodak.

## Toronto Tent Elects Three New Canvasmen for 1954

The The Variety Club of Toronto has announced that Monty Hall, Lou Davidson and David Griesdorf have been elected to serve as canvasmen for the 1954 term. The 1953 canvasmen who were reelected are Herb Allen, George Altman, Clare Appel, Jack Fitzgibbons, Jr., Dan Krendel, Harry Mandell, Ernest Rawley and William Summerville, Jr.

## MPA to Use Publicists For U. S. Films in Europe

Public relations specialists to promote American-made films in Europe will be hired in France, Germany and Italy, Al Corwin, associate director of public information for the Motion Picture Association of America, said this week on his return from Europe. Mr. Corwin, who spent five weeks on the Continent and in Britain to survey the public relations field, said that three specialists would be hired for the aforementioned countries. He added that he will report shortly to Eric Johnston, MPAA president.

## Name Executive Committee For Rogers Hospital

Abbe Montague, president of Will Rogers Memorial Hospital, has named a new executive committee for the hospital, necessitated by the death of the hospital's executive vice-president, Charles E. Lewis. The new executive committee, with Arthur Mayer as chairman, includes: Fred Schwartz, Sam Rosen, William German, Herman Robbins, Richard Walsh, Murray Weiss and Mr. Montague. The first meeting will be held on November 24, and executive meetings will be held twice a month thereafter, it was stated by Mr. Mayer.

# The Product Digest

## Tumbleweed

U-I—Outdoor Action Drama

(Color by Technicolor)

The familiar western elements are decked out in grand style, including color by Technicolor, in "Tumbleweed," which stars Audie Murphy. Formula-made, the picture stands up reliably in its category and should do well in situations where the large-scale Westerns go over. Lori Nelson provides the feminine ornamentation for this saga of guns, Indians and avarice.

Murphy starts out as a guard of a wagon train, which is heading for a frontier town. Down swoops a band of Yaqui Indians and Murphy swings into manly action. He conceals the two women behind a bush and starts blazing back at the Indians. When all seems hopeless, Murphy ventures out to talk peace with the Indian chief, using as a bargaining point the fact that he once helped the chief's son. Instead of talking peace with Murphy the chief sentences him to death and sends his tribe down on the wagon train to kill all, save the two women who were hidden.

Murphy makes his escape and when he gets back to the frontier town he finds himself jailed and abused as a coward who deserted his train to make a private, self-saving deal with the Indians.

Throughout the remainder of the picture Murphy labors to clear himself. Hot behind him is a posse led by sheriff Chill Wills. There is a great deal of shooting and fistic action until in the climax Murphy snatches from the dying Indian chief's lips the confession that one of the white men was implicated in the raids. After disposing of the villain, Russell Johnson, Murphy turns to the arms of Miss Nelson. The flight and the pursuit rages over the parched earth and above mountains to make one of the longest to be seen in a western. The acting is adequate all around for a film of the category.

Ross Hunter produced and Nathan Juran directed from the screenplay by John Meredith Lucas.

Seen in projection room. Reviewer's Rating: Very Good.—MANDEL HERBSTMAN.

Release date, December, 1953. Running time, 79 minutes. PCA No. 16581. General audience classification.

Jim Harvey.....Audie Murphy  
Laura.....Lori Nelson  
Chill Wills, K. T. Stevens, Russell Johnson, Madge Meredith, Roy Roberts, Stan Jolley, Lee Van Cleef, Ralph Moody

## Captain John Smith and Pocahontas

U.A.—Small—Legend Dramatized

(Color by Pathecolor)

Legend and history are mixed with familiar Hollywood ingredients to make standard fare in "Captain John Smith and Pocahontas." Anthony Dexter portrays the English gentleman and adventurer and Jody Lawrence plays the Indian maiden who saves the former from

being beheaded by throwing herself between his body and the poised axe.

The screenplay by Aubrey Wisberg and Jack Pollexfen is told in retrospect by Dexter in the court of King James I. As his story unfolds there emerges a portrait of the unrest in the Jamestown colony. Dexter sets out to make peace with the Indians only to be captured and sentenced to death. At this point the lovely Pocahontas makes her celebrated intervention, and instead of a slaying, there is a wedding.

What follows back at Jamestown for John Smith is both marital bliss and desperate efforts to keep the colony united and stave off Indian assaults. It seems that within the camp there is a small unit which, for its own selfish gain, stirs up trouble and intrigue. The exposure of the unit and the battles with the Indians make for most of the picture's standard excitement.

This Edward Small presentation ends in England where Smith decides not to return to Jamestown where Pocahontas, believing him dead, has remarried.

Wisberg and Pollexfen also produced and Lew Landers directed.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. H.

Release date, November 20, 1953. Running time, 75 minutes. PCA No. 16335. General audience classification.

Capt. John Smith.....Anthony Dexter  
Pocahontas.....Jody Lawrence  
Fleming.....Alan Hale, Jr.  
Robert Clarke, Stuart Randall, James Seay, Philip Van Zandt, Shepard Menken, Douglass Dumbrille, Anthony Eufrat, Henry Rowland, Eric Colmar, Francesca di Scaffa, Joan Nixon, William Cottrell

## Killer Ape

Columbia—Jungle Jim Drama

Johnny Weissmuller as Jungle Jim continues to fight corruption in rural Africa in this latest in the series from producer Sam Katzman. The corruption involves a group of scientists who are working on a serum which renders both man and beast incapable of resistance, a drug which obviously could have disastrous effects if used to facilitate international relations.

The creature of the title, a seven-foot wild man, stalks through the story in a black fur piece, murdering natives (both friend and foe), kidnapping curvaceous Carol Thurston and generally messing up a straight plot line, which, however, won't bother the young action fans. Like other Jungle Jim dramas, "Killer Ape" has its share of stock jungle shots which add interest and passing authenticity to what is admittedly juvenile fare.

Supporting Weissmuller are Tamba, his inseparable chimpanzee; Max Palmer as the wild

man, and Miss Thurston, an Arab girl who, with her brother, Paul Marion, and fiance, Burt Wenland, collect animals to sell to zoos. Nestor Paiva leads the unprincipled scientists whose vile deeds are brought to a timely end by the wild man, who, in turn, is dispatched by Jungle Jim.

The film moves at a fairly brisk pace, climaxed by a surprise finale.

Spencer G. Bennet directed from a screenplay by Carroll Young and Arthur Hoerl, based on a story by Young.

Seen at the Columbia screening room in New York. Reviewer's Rating: Fair.—VINCENT CANBY.

Release date, December, 1953. Running time, 68 minutes. PCA No. 16395. General audience classification.

Jungle Jim.....Johnny Weissmuller  
Shari.....Carol Thurston  
Man-Ape.....Max Palmer  
Burt Wenland, Nestor Paiva, Paul Marion, Eddie Foster, Rory Mallinson, Ray Corrigan, Nick Stuart, Tamba

## The White Hell of Pitz Palu

I.F.E.—Lure of the Mountains

Reaching the top of a mountain peak has always been a dangerous and exciting challenge to man. Watching such a jaunt is less perilous but just as thrilling, which is perhaps why this old German classic has been resurrected with a new cast, a modern story and English dialogue. Most of the mountain-climbing and rescue sequences are holdovers from the original, but the characters and closeup scenes are new.

What there is of the story tells of a young American couple who want to scale the Pitz-Palu, one of the highest peaks in the Alps. Accompanying them is a doctor whose wife fell to her death 20 years previously on the same climb. Despite his protestations, the couple is determined to go and the rest of the film deals with their ascent, their "capture" by the elements and their eventual rescue.

The plot isn't helped any by an ordinary dubbing job that becomes distracting. It also morbidly details the act of near-freezing to death which sets it apart from most others in this category. However, the scenes of the climb and the rescue are magnificent in their realism and grandeur and help to overcome the dullness of the first third of the film.

The acting of the principals is satisfactory, with Hans Albers and his American voice as the doctor doing the best jobs.

The old footage and the Americanizing of the story are well integrated into the new German version and credit for this must be divided between the director, Rolf Hansen, and the producers, H. R. Sokal and F. A. Mainz. The screenplay was written by Erna Fentsch from a story by Dr. A. Fanck.

Seen at the New York theatre. Reviewer's Rating: Good.—JAY REMER.

Release date, November, 1953. Running time, 75 minutes. General audience classification.  
Dr. John Jensen.....Hans Albers  
Liselotte Pulver, Adrian Hoven, Heinrich Gretler

## SHOWMEN'S REVIEWS SHORT SUBJECTS CHART THE RELEASE CHART

# SHORT SUBJECTS CHART

## index to reviews, synopses

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5413 Strop, Look and Listen (15).....12-11-52 1679  
5414 Spies and Guys (16).....4-8-53 1847  
5415 He Popped His Pistol (16).....5-14-53 1871  
5416 Love's a Poppin' (16).....9-11-53 1958  
5417 Oh, Say Can You Run (16).....9-10-53 2007  
5418 A Hunting They Did Go (10%).....10-25-53  
5419 Down the Hatch (17%).....11-26-53

#### ANIMAL CALVCADE

5652 Jungle Monarchs (10).....1-29-53 1719  
5653 Greyhound Capers (8%).....7-30-53 1983  
5654 Three Big Bears (7).....8-27-53 2007

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5424 Gum Shoes (21).....2-19-53 1791  
5425 Wee, Wee! (16).....8-12-53 1791  
5426 Calling All Fishers (16%).....4-16-53 1847  
5427 Wife Darcy (17).....9-17-53 2071  
5428 Billy Billy (18).....10-22-53  
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5552 Candid Microphone No. 2 (10%).....12-4-52 1631  
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5557 Candid Microphone No. 2 (12-10-53)

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5609 Make Believe Revue (10).....8-12-53 1799  
5610 King Miles Junior (7).....4-8-53 1847  
5611 A Helping Paw (7).....5-7-53 1847  
5612 The Mad Hatter (7).....5-28-53 1935  
5613 Mother Hen's Holiday (7).....6-18-53 1887  
5614 The Dream Kids (7%).....7-9-53 1959  
5615 The Rocky Road to Ruin (8%).....6-6-53 2007  
5601 Carnival Courage (7).....9-3-53 2023  
5602 Fiesta Time (7%).....10-8-53  
5603 Room and Bored (7).....11-5-53  
5604 Boy, Gum & Bird (7%).....11-26-53  
5605 Skeleton Frolic (7%).....12-17-53

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5433 His Wedding Scare (10%).....12-18-52 1895  
5434 One Too Many (20).....1-17-53 1831  
5435 Yummin' Yummy (17).....9-19-53 1791  
5436 Hot Water (18%).....7-16-53 1967  
5437 Half Shot at Sunrise (10).....10-15-53 2047  
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5503 Little Boy With a Big Horn (7).....9-28-53 1787  
5504 The Emperor's New Clothes (7).....4-30-53 1839  
5505 Christopher Crumpet (7).....6-25-53 1959

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5792 Captain Outrageous (7).....12-25-52 1683  
5795 Safety Spies (7).....5-21-53 1879  
5794 Magoo's Masterpiece (7).....7-30-53 1963  
5791 Magoo Meets Here (7).....11-19-53  
5792 Magoo Goes Skiing.....12-31-53

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5751 The Polovietian Dances (9%)  
5752 Nutcracker Suite (9%)  
5753 Piano Concerto in B-Flat Minor (10)  
5754 Peer Gynt Suite (9%)  
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5756 Swan Lake Ballet (10)

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

#### SCREEN SNAPSHOTS

5854 Young Hollywood (10%).....12-18-52 1663  
5855 Spike Jones in Hollywood (10).....1-22-53 1719  
5856 Mickey Rooney—Then & Now (9%).....3-19-53 1767  
5857 Hal! Hal! from Hollywood (9).....4-23-53 1847  
5858 Hollywood's Great Comedians (9%).....5-14-53 1871  
5859 Hollywood's Pair of Jacks (10%).....6-18-53 1935  
5860 Out West in Hollywood (10%).....7-23-53 1967  
5851 Hollywood Stuntmen (9-17-53) 2047  
5852 Hollywood Laugh Parade (10-22-53)  
5853 Men of the West (10).....11-19-53  
5854 Hlyd's Great Entertainers.....12-24-53

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5404 Up in Daisy's Penthouse (10%).....2-5-53 1711  
5405 Booty & the Beast (10%).....3-5-53 1787  
5406 Lone Lost (16).....4-2-53 1847  
5407 Tricky Dicks (16).....5-7-53 1871  
5440 Spooks (3D) (16).....6-15-53  
5440 Pardon My Backfire (16) (3-D).....8-15-53 2007  
5401 Rip, Saw and Sliced (17).....9-3-53 2071  
5402 Bubble Trouble (16%).....10-8-53 2031  
5403 Guf on the Roof.....12-3-53

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5953 Ray Anthony & Orch. (10%).....12-25-52 1695  
5954 Buddy Morrow & Orch. (9%).....2-12-53 1719  
5955 Lee Elgart & Orch. (10).....4-30-53 1847  
5956 Shorty Sherock & Orch. (8%).....6-4-53 1935  
5951 George Towne & Orch. (10).....9-24-53  
5952 Boyd Raeburn & Orch. (11).....11-26-53  
5953 Claude Thornhill & Orch. (11).....12-24-53

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5901 Beyond the Frontier (10).....6-11-53 1959  
5902 This Is Versailles (10%).....6-25-53 1983

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5999 Gerald McBoing-Boing's Symphony (7%).....7-15-53 1767  
6509 A Unicorn in the Garden (7).....9-24-53  
6510 Tell Tale Heart (8).....Special 2063  
6501 Ballet-Op.....1-14-54

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5804 Water Rodeo (9%).....12-28-52 1711  
5805 Trick-Shot Artists (9).....2-28-53 1787  
5806 Legion of Bat (10).....3-28-53 1943  
5807 World's Championship Rodeo (10).....6-21-53 1871  
5808 Billiard and Bowling Champs (9%).....6-18-53 1967  
5809 Dude Ranch Sports (9%).....7-23-53 1999  
6801 Assault and Mat-Tery.....9-24-53 2031  
6802 Hockey Thrills and Spills (9%).....10-15-53  
6803 Snow Speedsters (10%).....11-12-53  
6804 Hook, Line & Sinker.....12-10-53

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6120 The Great Adventures of Captain Kidd.....9-17-53  
6140 Jungle Raiders.....12-31-53

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T-414 Land of the Ugly Duckling (9).....1-8-53 1898  
T-415 Beautiful Bavaria (9).....4-4-53 1831  
T-416 Johannesburg, City of Gold (8).....5-18-53 1871

T-417 Delightful Denmark (8).....6-27-53 1927  
T-418 Copenhagen, City of Towers (9).....7-18-53 2031

#### GOLD MEDAL REPRINT CARTOONS

W-402 Mouse in Manhattan (18).....12-6-52 1663  
W-403 Tee Hee (16).....1-1-53 1805  
W-404 Quiet Please (8).....3-28-53 1787  
W-405 Red Hot Riding Hood (7).....5-2-53 2023  
W-406 Flirty Birdy (7).....7-4-53 2023  
W-561 Swingshift Cinderella (8).....10-3-53 2015  
W-562 Springtime For Thomas (8).....11-7-53  
W-563 Bear That Couldn't Sleep (9).....12-5-53

#### M-G-M TECHNICOLOR CARTOONS

W-436 Buzzy Body Bear (6).....12-20-52 1663  
W-437 The Missing Mouse (6).....1-10-53 1679  
W-438 Barney's Hungry Cousin (7).....2-31-53 1701  
W-439 Jerry and Jumbo (7).....3-14-53 1787  
W-440 Coda & Robbers (7).....3-21-53 1787  
W-441 Johann Mouse (8).....4-18-53 1847  
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W-445 T. V. of Tomorrow (7).....6-6-53 1987  
W-446 Wee-Willie Wildcat (7).....6-20-53 2023  
W-531 Just Ducky (7).....9-5-53 2007  
W-532 Half Pint Palomino (7).....9-26-53  
W-533 Two Little Indians (7).....10-17-53 2073  
W-534 Life With Tom (8).....11-21-53 2073

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S-456 Aquatic Kids (8).....2-14-53 1787  
S-457 Travel Quiz (color) (9).....4-25-53 1831  
S-458 The Postman (10).....4-30-53 1887  
S-459 Dogs 'N' Ducks (10).....6-27-53 1959  
S-460 Ancient Cures (8).....7-11-53  
S-551 It Would Serve 'Em Right (10).....9-12-53 2007  
S-552 This Is Living? (9).....10-10-53 2007  
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S-554 Things We Can Do Without (9).....12-5-53 2047  
S-555 Film Antics (8).....1-2-54 2023

#### PROPHECIES OF NOSTRADAMUS

R-421 Nostradamus Says So (11).....1-31-53 1743  
R-422 Let's Ask Nostradamus (10).....6-6-53 1935  
R-423 Nostradamus & the Queen (10).....8-29-53 2023

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B12-2 Frightday the 13th (7).....2-13-53 1711  
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B12-4 North Pal (7).....5-29-53 1847  
B12-5 By the Old Mill Stream (7).....7-3-53 1959  
B12-6 Little Boo Peep (7).....8-28-53 1999  
B13-1 Do or Diet (7).....10-16-53 2015

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A13-1 Tuna (9).....10-2-53  
A13-2 Timber Athletes (9).....10-2-53 2073  
A13-3 Try & Catch Me (9).....10-2-53  
A13-4 Who's Who in Animal Land (10).....10-2-53

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H12-2 Of Mice and Maple (7).....2-20-53 1719  
H12-3 Herman the Cartoonist (7).....5-15-53 1871  
H12-4 Drinks on the Mouse (7).....6-28-53 1999

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X12-4 Aero-Nuties (7).....5-8-53 1871  
X12-5 Invention Convention (7).....6-19-53 1949  
X12-6 No Place Like Rome (7).....7-31-53 1967

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P12-1 Case of the Cockeyed Canary (7).....12-19-52 1663  
P12-2 Feast and Furies (6).....12-26-52 1695  
P12-3 Starting From Hatch (7).....3-6-53 1767  
P12-4 Winner by a Hair (6).....4-17-53 1805  
P12-5 Better Ball Than Never (7).....6-5-53 1871  
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K12-5 Call Me Skinny (10).....6-26-53 1959  
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E12-3 Ancient Fistory (7).....1-30-53 1663  
E12-4 Big Bad Sinbad (10).....12-12-52 1631  
E12-5 Popeye's Birthday (6).....5-22-53 1935  
E12-6 Toreadorable (7).....6-12-53 1879  
E12-7 Baby Wants a Battle (6).....7-24-53 1959  
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E13-1 The Ace of Space (3D) (7).....10-2-53 2023  
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R12-5 Britannia's Athlete Cadets (10).....1-16-53 1711  
R12-6 Sport Car Racing (9).....2-27-53 1719  
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R12-8 The Sporting British West Indies (9).....5-1-53 1831  
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9221 Washington—City of Destiny (9).....4-1-53  
9222 Singapore (9).....6-1-53  
9223 Germany (9).....8-1-53  
9224 Japan (8).....10-1-53

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5381 Canadian Mounties vs. Atomic Invaders (12).....7-8-53 1983  
Return of Capt. America (15).....9-30-53

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44,601 Melody (8D) (10).....8-12-53 1853  
44,701 Melody (2D) (10).....10-1-53

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<b>LEON ERROL COMEDIES</b>								<b>UNIVERSAL-INTERNAT'L</b>				<b>FEATURETTES</b>							
(Reissues)								<b>U-I COLOR PARADE</b>				"CLASSICS OF THE SCREEN"							
33,705	Panle in the Parlor	(18)	12-28-52	1551	34,108	For Whom the Bulls Tail	(7)	5-9-53	1871	8381	Fiesta Frolies (9)	6-8-53	1935	9103	Are Animals Actors?	(20)	12-27-52	1631	
33,706	Home Work (19)	1-29-53	1551	34,110	Don's Fountain of Youth (6)	5-30-53	1879	8382	King of the Sky (10)	7-13-53	1959	9104	Star in the Night (20)	3-21-53	1791	9105	Plantation Melodine (20)	5-18-53	1871
43,701	Gem-Jam (18)	7-31-53	1980	34,111	Father's Weekend (7)	6-20-53	1959	8383	Calyso Carnival (9)	8-10-53	1983	9106	Looking at Life (20)	7-18-53	1959	1101	Minstrel Days (20)	9-26-53	1989
43,702	He Forgot To Remember	(17)	8-14-53	1967	34,112	How to Dance (8)	7-11-53	1983											
43,703	Birthday Blues (17)	8-28-53	1999	44,102	The New Neighbor (7)	8-1-53	2023												
43,704	Let's Go Stepping (17)	9-11-53	2015	44,103	Football (Now & Then)	10-2-53	.....												
43,705	It Shouldn't Happen to a Dog (18)	9-25-53	.....	44,104	Rugged Bear (6)	10-23-53	2023												
93,706	Maid Trouble (18)	10-9-53	.....	44,105	Working for Peanuts (7)	11-13-53	.....												
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(Reissues)																			
33,504	Radio Rampage (18)	12-12-52	1455	44,106	Canoe and Cannon (11)	12-4-53	.....												
33,506	Mother-In-Law's Day (20)	1-9-53	1455	44,107	How to Sleep (12)	12-25-53	.....												
43,501	Unlucky Dog (15)	8-7-53	1967	44,108	Spare the Rod (11)	1-15-54	.....												
43,502	Trouble or Nothing (18)	8-14-53	1983	44,109	Spans the Diary (2)	2-5-54	.....												
43,503	Wall Street Blues (17)	9-4-53	1983	44,110	The Lone Chipmunk (2)	2-26-54	.....												
43,504	Motor Maniacs (18)	9-18-53	2073	44,111	Dragon Around (3)	3-19-54	.....												
43,505	Do or Diet (18)	10-2-53	2031	44,112	Grin & Bear It (4)	4-9-54	.....												
43,506	Heading for Trouble (18)	10-16-53	2047	44,113	The Social Error (4)	4-30-54	.....												
				44,114	Chips Ahoy (5)	5-21-54	.....												

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2078-2079, issue of November 21, 1953.

Feature Product by Company starts on Page 2053, issue of October 31, 1953.

For exploitation see Managers' Round Table section.

\* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good
Actress, The (403)	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941		A-2	Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Affair with a Stranger (323)	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862	AY	A-2	Very Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925	AYC	A-1	Very Good
Ali Baba Nights (5215)	Lippert	Anna May Wong (reissue)	May 22, '53	76m					
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (C) (407)	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	101m	Oct. 17	2029		A-2	Excellent
Ambush at Tomahawk Gap (color) (522)	Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Appointment in Honduras (406) (color)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	79m	Oct. 31	2046		B	Fair
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good
B									
Back to God's Country (color) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006	A	A-2	Good
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838	A	B	Excellent
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandits of the West (5243)	Rep.	Allan Rocky Lane	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321)	RKO	Travelogue documentary	May 30, '53	65m	June 13	1869	AYC	A-2	Very Good
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Heat (615)*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006	AM	B	Good
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997		A-2	Very Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Blueprint for Murder, A (332)	20th-Fox	Joseph Cotten-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Botany Bay (color) (5307)	Para.	Alan Ladd-James Mason	Nov., '53	94m	Oct. 3	2013		A-2	Very Good
Bright Road (326)	MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C									
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Calamity Jane (color) (311)	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045		A-1	Excellent
Call Me Madam (color) (311)*	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Capt. John Smith & Pocahontas (c)	UA	Anthony Dexter-Jody Lawrance	Nov., '53	75m	Nov. 21	2077			Fair
Captain Scarlett (color)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			Average
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	76m	Oct. 10	2021			Excellent
Cease Fire (5308) 3-D	Para.	Korean War	Nov., '53						
Champ for a Day (5211)	Rep.	Alex Nicol-Audrey Totter	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Good
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
China Venture (609)	Col.	Edmond O'Brien-Barry Sullivan	Sept., '53	83m	Aug. 29	1966	AMY	A-2	Good
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	Not Set	74m	May 9	(S) 1831	AMY	A-2	
City of Bad Men (color) (328)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Climped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	64m	Sept. 5	(S) 1982		A-2	
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Combat Squad (613)	Col.	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average
Conquest of Cochise (color) (610)	Col.	John Hodiak-Robert Stack	Sept., '53	70m				A-1	
Crazylegs—All American	Rep.	Elroy Hirsch-Lloyd Nolan	Not Set	87m	Oct. 31	2046		A-1	Very Good
Crossed Swords (color)	UA	Erroll Flynn-Gina Lollobrigida	Oct. 30, '53		Oct. 31	(S) 2047			

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS	
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Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941	AY	A-1 Excellent
Cruisin' Down the River (color) (606)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	A-1 Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	A-2 Very Good

## D

Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-1 Fair
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	A-2 Excellent
De Cameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 10, '53	87m	Nov. 7	2061		B Excellent
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	A-1 Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	A-1 Good
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981		A-2 Very Good
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	A-2 Good
Diamond Queen, The (color)	WB	Fernando Lamas-Arlene Dahl	Jan. 23, '54	80m	Aug. 15	1949		Good
Donovan's Brain	UA	Lew Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10	2023		A-2 Fair
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre	May 2, '53	86m	May 16	1839		Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-1 Good
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct. 16, '53					
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2 Very Good

## E-F

East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B Good
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069		Very Good
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023		A-1 Fair
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061		Very Good
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966		Average
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	A-2 Very Good
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046		A-1 Good
Fallen Angel	20th-Fox	Alice Faye-Dana Andrews	(reissue) Nov., '53					
Fanfan the Tulip (Fr.)	Lopert	Gerard Philipe-Gina Lollobrigida	May, '53	96m	May 23	1847		Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2 Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	A-2 Good
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1 Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m				
5000 Fingers of Dr. T, The (color) (604)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1 Very Good
Flame of Calcutta (color) (603)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886	AY	A-2 Good
Flight Nurse	Rep.	Joan Leslie-Forrest Tucker	Nov., '53	90m	Nov. 7	2062		Fair
Flight to Tangier (3-D) (color) (5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030		B Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers	(reissue) Oct. 29, '53	110m				
Forever Amber (color)	20th-Fox	Linda Darnell-Cornel Wilde	(reissue) Nov., '53	140m				
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Not Set	93m	June 6	1861		Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927		Fair
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	A-2 Good
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1 Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	A-1 Good
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Nov. 15, '53		Nov. 7	(S)2063		
From Here to Eternity (616)*	Col.	M. Clift-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B Excellent

## G

Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10	2022		A-2 Fair
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m				A-2
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3	2014		A-2 Good
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire	(reissue) May, '53	118m	Nov. 15, '47			Excellent
Gentlemen Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	B Excellent
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927		Average
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Not Set	105m	Oct. 31	2045		A-1 Excellent
Girl Next Door, The (C) (320)	20th-Fox	June Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1 Fair
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029		A-2 Very Good
Glenn Miller Story (color)	Univ.	James Stewart-June Allyson	Feb., '54		Nov. 14	(S)2071		
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	A-1 Good
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	AMYC	A-1 Excellent
Goldtown Ghost Riders (574)	Col.	Gene Autry-Gail Davis	May, '53	57m	May 23	1846	AYC	A-1 Good
Great Jesse James Raid (C) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22	1958		Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1 Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	B Superior
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1 Good
Gun Fury (C) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037		A-2 Good

## H

Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1 Good
Here Come the Girls (5309) (color)	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037		Very Good
His Majesty O'Keefe (color)	WB	Burt Lancaster-Joan Rice	Not Set		June 20	(S)1879		
Hondo (3D) (color)	WB	John Wayne	Nov. 28, '53					
Hot News (5327)	Allied	Stanley Clements	Oct. 11, '53	61m	Oct. 17	(S)2031		
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845		A-1 Very Good
How to Marry a Millionaire (color) (CinemaScope)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070		Excellent
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4	1902		Good

## I

I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926	A	B Fair
Inferno (color) (3D) (329)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925	AY	A-2 Excellent

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Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1 Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m				
Iron Mountain Trail (5231)	Rep.	Rex Allen-Nan Leslie	May 8, '53	54m	June 6	1862	AYC	A-1 Good
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1 Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew (reissue)	July 15, '53	72m				
It Came from Outer Space (2D-335, 3D-322)	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1 Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2 Very Good
It Should Happen to You	Col.	Judy Holiday-Peter Lawford	Dec., '53		Nov. 7	(S)2063		
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958		Fair

## J

Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037		Excellent
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2 Very Good
Jennifer (5407)	Allied	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31	(S)2047		
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013		A-1 Excellent
Johnny the Giant Killer (color) (5205)	Lippert	Animated Carto'n	June 5, '53	70m	July 4	1902	AYC	Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2 Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1 Superior

## K-L

Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m				
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1 Good
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21	2077		Fair
Kiss Me Kate (C) (3D) (408)	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045		Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m				
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7	(S)2063		
La Favorita (Ital.-Eng. Dubbed)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047		A-2 Fair
Landfall (Brit.)	Stratford	Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6	1863		Fair
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062		Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2 Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2 Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2 Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2 Excellent
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989		A-2 Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	AYC	A-1 Excellent
Little Fugitive	Burstin	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021		A-2 Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E.	Fernandel-Gino Cervi	May, '53	103m	Jan. 24	1694		A-2 Very Good
Living Desert, The (color)	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021		Excellent
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1 Very Good
Loose in London								
(form. Bowery Knights) (5319)	AA	Bowery Boys	May 24, '53	62 1/2m	June 20	1879		A-1 Fair
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030		A-1 Good

## M

Ma and Pa Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1 Good
Mahatma Gandhi	UA	Quentin Reynolds (Narrator)	May, '53	81m	May 2	1822		Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2 Fair
Man Between, The	UA	James Mason-Claire Bloom	Not Set	100m	Nov. 14	2069		Excellent
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 13, '53					
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1 Very Good
Man In Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53	79m	Nov. 14	2070		Fair
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2 Very Good
Men on a Tightrope (315)	20th-Fox	Freddie March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2 Excellent
Marksmen, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S)1791		
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006		B Good
Marshall's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1 Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997		Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1 Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919		A-2 Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1 Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m				A-1
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m				
Miss Robin Crusoe (color)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m				A-2
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918		Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1 Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		A-2 Good
Mr. Potts Goes to Moscow (Brit.)	Stratford	George Cole-Nadia Gray	Sept. 4, '53	93m	Sept. 19	1998		Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53	70m				
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1 Very Good
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997		B Very Good
Money from Home (3D) (color)	Para.	Dean Martin-Jerry Lewis	Not Set		Nov. 14	(S)2071		
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998		A-2 Good
Murder on Monday	Union	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022		A-1 Very Good
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790		Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935		A-1 Average

## N

Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S)1887		
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Nov., '53	68m	Nov. 7	2062		Fair
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1 Excellent
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943		A-2 Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902		A-2 Fair
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	B Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
No Escape	UA	Lew Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	A-2	Fair
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m					
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		A-1	Fair
<b>O-P</b>									
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana-Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	B	Good
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m					
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031		B	Very Good
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887		AYC	Good
Paratrooper (619) (color)	Col.	Alan Ladd-Leo Genn	Dec., '53		Nov. 14	(S) 2071			
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16	1869			Very Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062			Fair
Passionate Sentry, The (Brit.)	Meadow	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31	2047			Fair
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23	1846	AY	A-2	Fair
Phantom from Space	UA	Ted Cooper-Noreen Nash	May 15, '53	72m	June 6	1863	AYC	A-1	Poor
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A	B	Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942	AY	A-2	Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750	AYC	A-2	Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1	Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2	Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	B	Good
Prisoners of the Casbah (color) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062		A-2	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53					A-2	
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	B	Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982			Fair
<b>Q-R</b>									
Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC		Excellent
Queen of Sheba (Ital.-Eng.)	Pizor	Gino Cervi-Leonora Ruffo	Nov., '53	111m	Nov. 14	2070			Fair
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	88m	June 13	1870	AY	A-1	Fair
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805	AY	A-2	Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925	AM	B	Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	A-2	Fair
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Not Set		Nov. 7	(S) 2063			
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m					
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846		A-1	Good
Rob Roy (C) (Brit.)	Disney-RKO	Richard Todd-Glynis Johns	Not Set	87m					
Robe, The (CinemaScope) (C)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	AYC	A-1	Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	AMYC	A-2	Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	107m	May 2	1823		B	Very Good
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m					
Royal African Rifles, The (color) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015		A-1	Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981			Fair
<b>S</b>									
Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989		A-1	Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	A-1	Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917	AY	A-2	Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B	Excellent
Sangaree (3D) (5230)*	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	B	Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	AY	A-1	Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18	1798	AYC	A-1	Excellent
Sea Around Us, The (color) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1	Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862	AY	B	Good
Sea of Lost Ships	Rep.	John Derek-Wanda Hendrix	Oct. 22, '53	85m	Oct. 31	2046		A-1	Good
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919	AMY	A-2	Very Good
Sequoia (340)	MGM	Jean Parker-Russell Hardie (reissue)	June, '53	73m					
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	A	B	Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philippe-Michele Morgan	May, '53	120m	May 23	1846		C	Very Good
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53						
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022			Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
Shark River (color)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062		A-2	Fair
She Had to Say Yes	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	89m	Nov. 1	(S) 1591		A-2	
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886	AY	A-1	Good
Silver Horde (color)	RKO	John Wayne-Jane Russell	Dec. 12, '53						
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m					
Siren of Bagdad (color) (540)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B	Good
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	AY	A-1	Fair
Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m	Aug. 8	1943			Average
Slaves of Babylon (525) (color)	Col.	Richard Conte-Linda Christian	Oct., '53	82m					
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	A	B	Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	A-1	Excellent
Sneak Pit, The (353)	20th-Fox	O. DeHavilland-Leo Genn (reissue)	May, '53	108m			AY	B	Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	July, '53	114m	Sept. 20, '53	1533	AY	B	Excellent
So Big (307)	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013		A-1	Excellent
So Little Time (Brit.)	MacDonald	Maria Schell-Marius Goring	July, '53	89m	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917	AY	A-1	Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	AY	A-2	Excellent
Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902		A-1	Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Sally Forrest	Nov. 1, '53						
Song of the Land (color)	UA	Nature	Nov., '53	71m					
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861	AY	B	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902			Good
Split Second (318)	RKO	Alexis Smith-Kieth Andes	May 2, '53	85m	Mar. 21	1765	AY	A-2	Very Good
Stage Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53						
Stalag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030		A-1	Fair
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good
Strange Deception (Ital.)	Casino	Raf Vallone-Elena Varzi	May, '53	96m	May 30	1853		B	Very Good
Stranger on the Prowl	UA	Paul Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14	2069			Good
Stranger Wore a Gun (3D) (C) (605)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1	Average
Sun Shines Bright, The (5208)	Rep.	Charles Winninger-Arleen Whelan	May 2, '53	90m	May 9	1830	AY	A-2	Good
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B	Good

## T

Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B	Very Good
Take the High Ground (color) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tanga Tika (color)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022			Excellent
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918	AYC	A-1	Fair
Terror on a Train (402)	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926	AY	A-1	Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53		Nov. 14	(S)2071			
That Man from Tangier	UA	Nils Asther-Roland Young	May 8, '53	80m	May 2	1823		B	Fair
Those Redheads from Seattle (color) (3D) (5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006		A-2	Very Good
Three Girls from Rome (Ital.) (Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		A-2	Very Good
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2	Excellent
Thunder Over the Plains (color)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061			Good
Thunderhoof (530)	Col.	Preston Foster-Mary Stuart	(reissue) June, '53	77m					
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207		B	Good
Time Gentlemen Please (Brit.)	Union	Eddie Byrne-H. Baddely	Sept., '53	79m	Oct. 10	2022			Good
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935			Good
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798	AY	A-2	Excellent
Titfield Thunderbolt (color) (Brit.) (387)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Tonight at 8.30 (Brit.) (color)	Continental	Valerie Hobson-Nigel Patrick	May, '53	81m	June 6	1862		A-2	Good
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent
Topeka (5325)	AA	Bill Elliott	Aug. 9, '53	69m	Sept. 19	1998			Fair
Torch Song (color) (405)	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014		A-2	Good
Trader Horn (339)	MGM	Harry Carey-Edwina Booth	(reissue) June, '53	120m					
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19, '53	64m				A-1	
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5	1981		A-1	Fair
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reissue)	Nov. 7, '53	126m					
Trent's Last Case (Brit.)	Rep.	Michael Wilding-Margaret Lockwood	Sept. 22, '53	90m	Oct. 17	2030		A-2	Fair
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2	Excellent
Tumbleweed (color) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077			Very Good
Twilight Women (Brit.) (5217)	Lippert	Freda Jackson-Lois Maxwell	May 15, '53	89m	Aug. 8	1943			Average
Twonky, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887			Poor

## U-V

Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m					
Untamed Breed (614)	Col.	Sonny Tufts-Barbara Britton	(reissue) Sept., '53	79m					
Valley of Headhunters (608)	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1	Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2	Good
Vails of Bagdad (color) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014		B	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	Allied	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlback	Oct. 23, '53	98m	Oct. 17	2029		A-1	Good
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		B	Good

## W

Walking My Baby Back Home (406)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069		B	Very Good
War of the Worlds (C) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good
White Hell of Pitz Palu	I.F.E.	Hans Albers	Nov., '53	75m	Nov. 21	2077			Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Wings of the Hawk (C) (2D-336, 3D-330)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981		A-2	Very Good
Without Reservations (484)	RKO	Claudette Colbert	(reissue) Aug. 5, '53						

## X-Y-Z

Yank in the R.A.F.	20th-Fox	Tyrone Power-Betty Grable	(reissue) Nov., '53	97m					
Yellow Balloon (5430)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	80m	Oct. 31	(S)2047			
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070		A-1	Good
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	A-1	Very Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good

FEATURES LISTED BY COMPANIES — PAGE 2053, ISSUE OF OCTOBER 31, 1953  
SHORT SUBJECTS CHART APPEARS ON PAGES 2078-2079, ISSUE OF NOVEMBER 21, 1953

# FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,066 playdates.

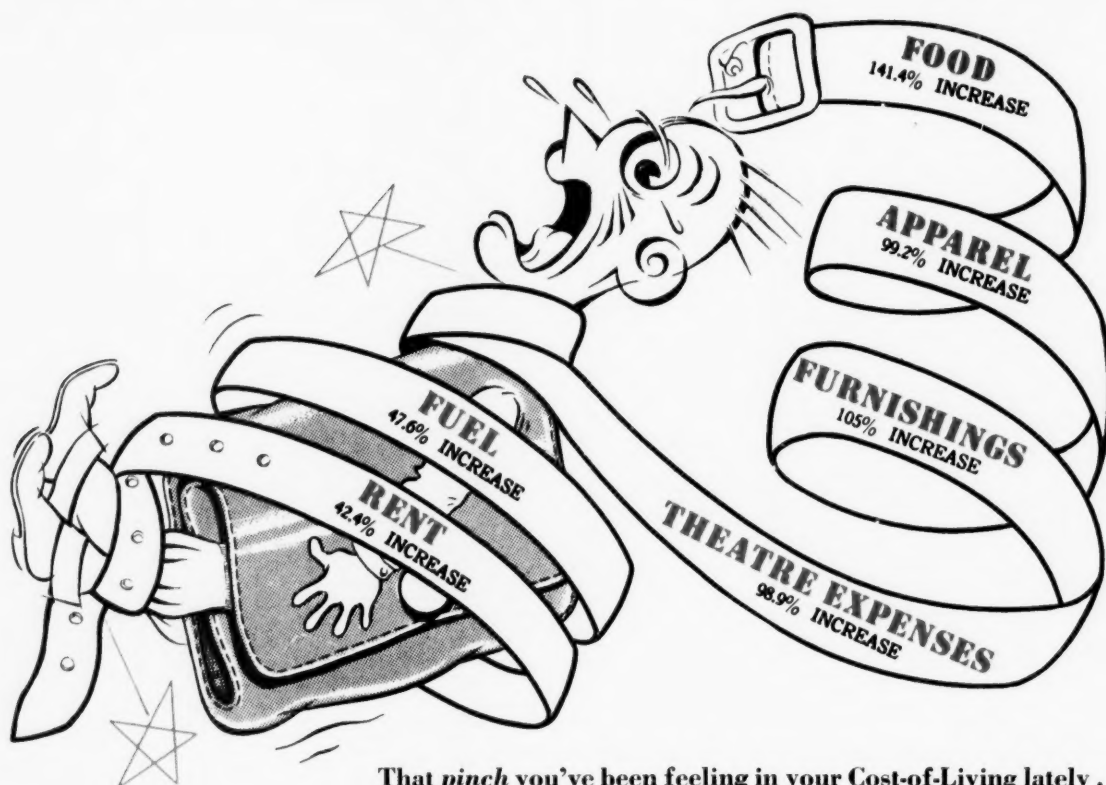
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	—	5	35	11	1
Actress, The (MGM)	—	—	1	10	7
Affair with a Stranger (RKO)	—	—	4	4	3
Affairs of Dobie Gillis, The (MGM)	—	2	6	14	—
All-American (Univ.)	—	4	9	6	3
All I Desire (Univ.)	—	20	24	24	4
Ambush at Tomahawk Gap (Col.)	—	6	17	14	2
Arena (MGM)	2	6	5	15	7
Arrowhead (Para.)	—	10	25	3	—
Band Wagon, The (MGM)	4	11	32	37	14
Beast from 20,000 Fathoms, The (WB)	8	25	21	11	7
Big Heat (Col.)	—	4	5	2	—
Big Leaguer, The (MGM)	—	—	11	16	6
Blowing Wild (WB)	7	4	1	6	1
Blueprint for Murder, A (20th-Fox)	—	—	7	3	—
*By the Light of the Silvery Moon (WB)	4	33	56	20	4
Caddy, The (Para.)	6	41	17	2	1
Charge at Feather River, The (WB)	8	10	7	8	7
City of Bad Men (20th-Fox)	—	8	38	12	4
City That Never Sleeps (Rep.)	—	—	3	5	2
Clipped Wings (AA)	—	5	3	—	—
Column South (Univ.)	—	6	16	24	1
Cruisin' Down the River (Col.)	1	2	10	27	4
Dangerous Crossing (20th-Fox)	—	—	4	9	3
Dangerous When Wet (MGM)	5	42	64	15	—
Desert Rats, The (20th-Fox)	—	5	17	29	4
Devil's Canyon (RKO)	—	5	6	4	—
Dream Wife (MGM)	—	10	21	53	9
East of Sumatra (Univ.)	—	3	5	4	1
Farmer Takes a Wife (20th-Fox)	—	20	30	28	17
*Fast Company (MGM)	—	—	8	9	4
Flame of Calcutta (Col.)	—	—	1	—	5
Fort Ti (Col.)	15	23	9	5	1
49th Man, The (Col.)	—	6	3	1	—
Francis Covers the Big Town (Univ.)	7	39	24	11	—
From Here to Eternity (Col.)	17	12	2	—	—
Gentlemen Prefer Blondes (20th-Fox)	44	32	7	14	—
Girl Next Door, The (20th-Fox)	11	14	24	11	3
Glory Brigade, The (20th-Fox)	—	5	14	12	1
Golden Blade, The (Univ.)	—	2	3	6	3
Great Sioux Uprising, The (Univ.)	1	4	22	29	5
Gun Belt (UA)	—	4	13	6	—
Half a Hero (MGM)	—	—	4	10	10
Houdini (Para.)	7	21	20	7	—
I, the Jury (UA)	1	5	5	6	2
Inferno (20th-Fox)	1	3	15	1	5
*Invaders from Mars (20th-Fox)	—	11	10	19	9
Island in the Sky (WB)	—	24	25	14	8
It Came from Outer Space (Univ.)	2	4	13	7	4
Jamaica Run (Para.)	—	8	15	22	6
Juggler, The (Col.)	1	—	1	7	3
Kid from Left Field, The (20th-Fox)	—	—	17	19	6

	EX	AA	AV	BA	PR
Last Posse, The (Col.)	—	—	—	8	2
Latin Lovers (MGM)	3	1	8	30	21
Let's Do It Again (Col.)	—	5	24	30	13
Lili (MGM)	8	21	11	15	7
Lion Is in the Streets, A (WB)	—	—	8	9	10
Little Boy Lost (Para.)	11	10	7	—	—
Lone Hand (Univ.)	—	13	36	18	—
Main Street to Broadway (MGM)	—	2	—	16	11
Man from the Alamo (Univ.)	—	10	7	16	10
Man on a Tightrope (20th-Fox)	—	—	6	20	6
Marshal's Daughter, The (UA)	—	2	13	1	—
†Martin Luther (de Rochemont)	3	2	—	—	—
Master of Ballantrae, The (WB)	1	1	13	27	8
Maze, The (AA)	1	2	8	11	2
Melba (UA)	—	—	—	9	—
Mission Over Korea (Col.)	—	1	1	2	6
Mister Scoutmaster (20th-Fox)	3	13	46	21	2
Mogambo (MGM)	9	5	1	—	—
Moon Is Blue, The (UA)	30	23	13	3	—
Never Let Me Go (MGM)	—	5	40	46	7
Pickup on South Street (20th-Fox)	13	48	21	11	5
Plunder of the Sun (WB)	—	—	5	14	1
Pony Express (Para.)	—	32	30	13	1
Powder River (20th-Fox)	1	10	29	29	1
Queen Is Crowned, A (Univ.)	4	9	2	6	4
Remains to Be Seen (MGM)	—	10	37	13	1
Return to Paradise (UA)	—	9	23	32	1
Ride Vaquero (MGM)	3	15	43	25	6
*Roar of the Crowd (AA)	—	6	5	7	2
Robe, The (20th-Fox)	8	—	—	—	—
Roman Holiday (Para.)	—	8	22	19	4
†Sabre Jet (UA)	—	2	4	—	—
Sailor of the King (20th-Fox)	—	—	1	3	3
Salome (Col.)	11	53	19	12	1
Sangaree (Para.)	3	9	6	3	5
Scandal at Scourie (MGM)	—	7	17	28	7
Scared Stiff (Para.)	25	42	11	5	—
Sea Devils (RKO)	—	1	3	6	3
Second Chance (RKO)	2	5	13	8	1
Shane (Para.)	42	27	4	2	—
Shoot First (UA)	—	—	3	16	5
Siren of Bagdad (Col.)	—	—	5	7	9
Slight Case of Larceny, A (MGM)	—	1	3	15	—
So This Is Love (WB)	—	8	15	23	8
Son of Belle Starr (AA)	—	4	9	2	—
South Sea Woman (WB)	—	11	34	33	4
Split Second (RKO)	—	1	20	18	14
Stalag 17 (Para.)	6	39	21	5	—
Stand at Apache River (Univ.)	—	—	3	4	1
Story of Three Loves, The (MGM)	—	9	15	17	11
Stranger Wore a Gun, The (Col.)	3	12	6	1	4
Sword and the Rose, The (RKO)	—	1	11	14	6
Take the High Ground (MGM)	—	2	3	—	—
Take Me to Town (Univ.)	—	9	27	14	1
Tarzan and the She-Devil (RKO)	—	5	10	4	1
Thunder Bay (Univ.)	3	11	41	27	9
Titanic (20th-Fox)	3	45	37	13	3
Valley of the Headhunters (Col.)	—	—	1	5	2
Vanquished, The (Para.)	—	1	19	19	5
Vice Squad (UA)	—	1	10	11	1
Vicki (20th-Fox)	—	1	—	2	4
†War Paint (UA)	—	—	4	2	—
War of the Worlds (Para.)	—	4	9	8	8
White Witch Doctor (20th-Fox)	14	46	22	10	—
Wings of the Hawk (3-D)	—	—	7	1	7
*Young Bess (MGM)	1	20	41	25	4

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